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BILLS WEEK OF DECEMBER 19th

Acts and Houses Listed Alphabetically—Week of December 26th in Parentheses

Keith's

NEW YORK: PALACE—Mr. & Mrs. Coburn; Trixie Friganza (Riverside); Anatol Friedland & Girls; Eight Blue Demons (Orpheum); Singer's Midgets; Swor Brothers.

ALHAMBRA—Frank & Ethel Carmen; Bessie Clayton (Washington); Peggy Carhart (Orpheum); Franklin Charles (Portland); Flying Hearys; Hustin & Francis; Kane & Herman (Boston); Jack Osterman (Orpheum).

BROADWAY—Reece Ails & Co. (Bushwick); Jennings & Mazier; McCormick & Wallace; Unusual Duo (Hamilton).

COLONIAL—Holmes & LaVere (Royal); Arman Kaliz & Co. (Alhambra); LaDora & Beekman; Miller Girls; Ella Retford (Orpheum); Sidney & Seamon; Wayne & Warren; Ed Lee Wrothe & Owen Martin.

COLISEUM—Cansino Bros. & Wilkins; Casey & Warren; Leo Donnelly; The Faynes (Franklin); Billy Glason (81st St.); Chic Sales (Colonial). (L. H.) L. Ayres Mantell; Rice & Werner; Ruth Roye.

81ST ST.—Chas. Ahearn; Frank Dobson & Sirens; Geo. McFarlane; Musical Hunters (Bushwick); Bert & Betty Wheeler.

FAR ROCKAWAY (L. H.)—Beth Bert & Co.; Four Ortons (Franklin); Kenae & Whitney; Sybel Vane & Co.; Wilson Bros.

58TH ST.—Barry & Layton; Peg Bremen & Bros.; Bergman, McKenna; Fred Elliott; Knox & Isman; Morley & Chesleigh; Owen McGiveney. (L. H.) Girard's Monks; Ray Hughes & Co.; Billy Kelly & Co.; Nakae Japs; Emma O'Neil; Hal Springford.

FIFTH AVE.—Clown Seal (Bway); Lowe Fealy & Stella; Paul Hill & Co.; Robt. E. Keane & Whitney; Lewis & Dody; Jim & Betty Morgan; Margaret Young (Bway). (L. H.) Murray & Gerrish (Alhambra); Mosconi Family (Yonkers); Herman Timberg (Providence).

FORDHAM—Cook, Mortimer & Harvey (Boro Pk); Paul Decker & Co.; Lillian Gonne; Rice & Werner; Ruth Roye; Valda & Co. Wilson Bros. (L. H.) Aeroplane Girls; Cansino Bros. & Wilkins; Leo Donnelly; Billy Glason (81st St.); Sabbott & Brooks; Chic Sales (Colonial).

FRANKLIN—Chong & Moey; Frances Kennedy; Greenlee & Drayton; Juvenality; Into the Light; Newell & Most. (L. H.) Billy Beard; Espee & Dutton; The Storm (Flatbush); Harry Tighe; Dallas Walker; Valda & Co.

HAMILTON — Alexander Bros. & Evelyn; Chong & Moey; Joe Cook; Gertrude Hoffman (Colonial).

H. O. H.—A. O. Duncan (58th St.); Wm. Edmunds & Co.; Steed's Sextette (Hipp., Canada); Van Horn & Inez; (L. H.) Beaumont Sisters; Ford & Goodridge; Marry Me; Dave Roth (Bway).

JEFFERSON—Aeroplane Girls; Downey & Claridge; Chas. & Mad. Dunbar; Wm. Hallen (Franklin); Joe Laurie, Jr. (Riviera); The Storm (Flatbush). (L. H.) Bits and Pieces; Casey & Warren; Cook, Mortimer & Harvey (Boro Pk); Bob Willis.

125TH ST.—Claude & Marion; Janet of France; Leon's Ponies (58th St.); Morton-Jewell & Co.; Newport & Stirk; Walker & Walker. (L. H.) Arthur & Morton Havel; Dotson; Doris Hardy & Co.; Lowe Fealey & Stella; The Melles; Royal Venetian 5.

REGENT—L. Ayres Mantell & Co.; Huston Ray; Hary Tighe. (L. H.) The Faynes (Franklin); Wm. Hallen (Boro Pk); Into the Light.

RIVERSIDE—Valerie Bergere (Bushwick); Ella Bradna & Co. (Coliseum); Chandon Trio (Providence); Dooley & Sales (Flatbush); Dolly Kay (Pittsburgh); Carl McCullough; Fritzi Scheff (Hamilton); Willie Solar (Hamilton).

ROYAL—Johnny Burke (Boston); Duval & Symonds (81st St.); Else & Paulsen (Franklin); Lightners & Alexander Revue (Riverside); Willie Rolls (Boston); Thos. J. Ryan & Co. (Colonial); Rae Samuels (Philadelphia); Margo Waldron & Co.

23D ST.—Arthur & Morton Havel; De Winters & Rose; Ormsbee & Remig; Dave Roth (Bway). (L. H.) Claude & Marion; Wm. Edmunds & Co.; Lillian Gonne; Leon's Ponies (Yonkers); Florence Nelson; Redford & Winchester.

BROOKLYN: BORO PARK—Ruby Darby (Fordham); Two Ladellas; Will Mahoney (Coliseum); Dallas Walker; Wright Dancers. (L. H.) Chong & Moey; Marshall & Jennings.

BUSHWICK—Anderson & Burt; Burke & Durkin; Isabelle D'Armond; Kluting's Animals; Maxine Bros. & Bobby (Riverside); Carlyle Moore & Co.; Powers & Wallace; Joe Towle; Sophie Tucker (Coliseum).

FLATBUSH—Ames & Winthrop (Palace); Raymond Band & Co.; Blanx & Grill; Creole Fashion Plate (Alhambra); Will Mahoney (Far Rockaway).

GREENPOINT—Anger & Packer; Joe DeLier; Frank Mullane (Franklin). (L. H.) Paul Hill & Co.; Rice & Elmer.

ORPHEUM—Belle Baker (Royal); Leo Beers (Colonial); Camilla's Birds; Mrs. Sidney Drew (Palace); Frank Gaby (Royal); Kirby, Quinn & Anger (Riverside); Harry Langdon (Washington). Mermein Sisters (Royal); Johnson, Baker & Johnson (Royal).

PROSPECT—Ruth Clinton; Marry Me; Morris & Flynn; Jack Norton; Frank Ward. (L. H.) Cooper & Ricardo; Dress Rehearsal (Flatbush); Kathlyn Hoyt; Frank McConnell; McLean & McDermott Shirben.

RIVIERA—A Dress Rehearsal (Flatbush); Harry Breen; Dufor Boys (Fordham); Four Ortons (Jefferson); Hyams & McIntyre (Fordham); Sybil Vane & Co.; Tracey & McBride. (L. H.) Paul Decker & Co. (Pittsburgh); Howard & Sadler; Jack Norworth; Huston Ray; Tango Shoes (Far Rockaway).

ATLANTA & BIRMINGHAM SPLIT—Carmen Ercelle; Walter Fishter & Co.; Lady Alices' Pets; Mason & Swynne; Ben Smith.

BALTIMORE — McConnell Sisters; Alma Nielson & Co.; Parlor, Bedroom & Bath (Boro Pk); Pietro; Raymond Wilbert (Philadelphia).

BATON ROUGE—Baxley & Porter; Hayes & Pingree; Knights' Roosters; Lexey & O'Connor; LaVine & Walters.

BIRMINGHAM & ATLANTA SPLIT—Berzacs' Circus; Fargo & White; Keegan & O'Rourke; Weston & Marion.

BOSTON—Davis & Pelle; Donovan & Lee; Bert Fitzgibbon (Bushwick); Houdini; Local Act; Frank McIntyre; Meehan's Dogs (Portland); Ruby Norton.

BUFFALO—Ray Ball & Brother (Toronto); The Cromwells (Toronto); D. D. H. (Toronto); The Flivertons (Toronto); Gold & Edwards (Toronto); York's Dogs (Toronto).

CHARLESTON—Adroit Revue; McCormack & Irving; Harry B. Lester; Pierce & Goff; Simpson & Dean. (L. H.) Coogan & Casey; Kramer & Zarrell; Lynn & Lorayo; Rice Pudding; Sterlings.

CHARLOTTE & ROANOKE—Josephine Ameros & Co.; Coit Albertson & Co.; Johnston & Mack; Matthews & Ayres; Stewart & Harris.

CHATTANOOGA—Cavana Duo; Marcelle Fallette & Co.; LaMaire & Hayes; Monroe & Grant; Geo. Yeoman. (L. H.) McCloud & Norman; Eileen Sheridan; Step Lively; Volunteers; Walsh & Edwards.

CINCINNATI—Cressy & Dayne (Columbus); Gibson & Price; Healy & Cross (Indianapolis); Libonati; Three Lordens (Columbus).

CLEVELAND — Avon Comedy Four (Cincinnati); Baliot Four (Youngstown); Perkins Animals; Lew & Paul Murdock; Chas. Irwin; Watson Sisters.

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PORTLAND—Anthony & Arnold (Lowell); Dalton & Craig (Lowell); Lacador Bros.; Frank Markley; Norwood & Hall (Lowell) Wyatt's Scotch Lads & Lassies (Bushwick).

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TOLEDO—Jean Adair & Co. (Youngstown) Mr. & Mrs. J. Barry (Detroit); Cartmell & Harris (Grand Rapids); The Joannys (Indianapolis); Juggling McBanns (Pittsburgh); Jim McWilliams (Columbus).

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(Continued on page 896)

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Dramatic Mirror

MADGE EVANS *who is starring in "On the Banks of the Wabash," Edgar Selden's personally supervised and widely heralded production. Worth While Picture Corporation*

Page S. Jay Kaufman!

SO many phases of the theatre were discussed by the ladies and gentlemen who spoke at the dinner given to David Belasco by the Society of Arts and Sciences at the Biltmore that it seems a pity that the place was not Central Park and the entire city could have heard it all.

And it was not only in recognition of David Belasco. That was, to be sure, vital and important, but I am inclined to think that even he felt that it was a tribute to what the theatre as a fine art meant quite as much as what his fine art theatre meant.

I have never seen so many representative persons in one room. And the pleasant phase of it was that Frank Gillmore and Howard Kyle sat at the same table. One representing the Equity, and the other the Fidelity.

Professor Quinn

of the University of Pennsylvania discussed the work of Mr. Belasco as a creative artist, tracing his work from the very beginning to to-day.

Channing Pollock, in what was a courageous and sound and witty speech, discussed the effect of indecent plays on the coming of censorship. He did not mince matters. He said in so many words that plays of that sort would wreck the theatre.

Janet Beecher, who has been in many Belasco productions, discussed the value of co-operation and pointed out how thoroughly the Belasco idea meant that. And that he welcomed it from the humblest member of his staff.

Former Governor Whitman discussed the Americanism of the man and that in these days when so many foreigners were dined and toasted it was a satisfaction to see a great American honored.

Rose Coghlan went back many years and discussed the rise of Belasco.

Otto H. Kahn

discussed the practical idealism of Belasco and was cheered. And cheered again when he spoke of the unselfishness of men like Morris Gest, who to do a fine thing risk everything, with little hope of financial return.

Augustus Thomas discussed the duty of the theatre as an institution and used Miss Fontanne's line of Belasco, "He never does anything on the cheap." This he used in all sorts of ways as interestingly and amusingly and as well as Mr. Thomas always does when speaking.

Louis V. De Foe discussed the attitude of critics toward Belasco. And said, "When a curtain goes up on a Belasco production you know that everything that can be done for that play has been done." And he told of the editors always asking the critics why they always approved a Belasco production. And of the critics answering that while there might be two opinions as to the play, the production was always perfection.

Frances Starr, David Warfield and Lionel Atwill discussed their experiences as Belasco stars and their great gratitude to the man who was so much more than a mere manager to them. How he was always a friend, always a student, always a child at play, always a worker with them and never at them, and always with the greatest patience.

And David Belasco

I think that speech should be made into a pamphlet and a copy given to every worker in the theatre. Yes, it's sentimental. Yes, it is a plea for love of work, for love of the theatre and for love. Yes, it is sentimental. And I think that there should be much more of the same thing in every making of a play. I say making because most plays are made after they are written. That's the essence of the Belasco idea. And he proves the value of his theory based on Hubbard's "You only get out of your work what you put into it." Not in many months or years have I been so impressed, thrilled and even inspired. Rather a lot? Yes. And I will go further. When Mr. Belasco spoke it seemed to me that the entire crowd became as one. And that all I saw was that white-haired head, like a god—in which there was nothing of self. I know that the penalty of success is to be maligned. I know that success is always by overcoming. But it seems ten thousand pities that there must always be those who will seek to lessen a great man's value while he lives. Perhaps that's the price. But perhaps, as Mr. Belasco pointed out, he believes in a hereafter and will get his reward there. In any case, I propose to hail him for just as many years as he lives—if I live that long—and hail him as the greatest man the theatre in our time has had.

On the International Theatrical Exhibition

What promises to be the most important of all exhibitions of modern stagecraft and theatre architecture is being arranged in Amsterdam, Holland, for the months of January and February, 1922. It will be known as "The International Theatrical Exhibition," and already the greatest theatre designers of all important European countries are lending support to it. The project is under the auspices of the Society "Kunst aan het Volk," and the committee for Holland is headed by H. Th. Wijdeveld, who is internationally known as both architect and scenic artist. Among those who have accepted places on the International Committee are Gordon Craig and Adolphe Appia, generally known as the fathers of the "new movement in the theatre," Jacques Copeau, who is known to New York for his two seasons at the "Vieux Colombier." Alfred Roller, of Vienna, Georg Fuchs, director of the Munich Art Theatre, and William Butler Yeats, the Irish playwright and producer. The editors of *Theatre Arts Magazine* are acting for the committee in America.

The exhibits will be drawn from all countries concerned in the new dramatic movement, and will include designs for settings and costumes, theatre buildings, masks, etc. A sumptuous illustrated catalogue will be published, with articles by representatives of all the countries exhibiting. There will be given also a series of lectures on the modern theatre, and both Gordon Craig and Jacques Copeau have promised to go to Amsterdam to deliver addresses.

The invitations to exhibit are being sent to American designers through *Theatre Arts Magazine*,

MARY ASTOR

A study in light and shadows of Mary Astor, who is featured in the artistic Hodkinson release, "The Beggar Maid"

On Municipal Theatres

Fred Schanberger, of Baltimore, is said to have said that soon the only spoken drama in a number of cities would be municipal stock companies.

And why not?

The Northampton idea has done some of the really good things. Not the usual cheap melodrama or sensational play that the usual stock company does. It is a matter of the public these theatres attract. The municipal theatre becomes a matter of pride. The people go to it because they know there is an idea back of it, and because the people who conduct it are doing a big thing and doing fine things. The people will not go to the cheap companies who do second-rate Broadway successes on the road. They prefer even the cheap stock companies because they cost less. And have their favorites.

But the really big play will do business anywhere. Even in Baltimore, which has become noted for the lack of patronage it gives plays, rushed to see a second company of "The Bat." Of course Baltimore has had this reputation, but as the Baltimore people say, "Why do they send us plays before they are ready to be seen or plays with road companies when the plays are so bad?" And to this there is only one answer. They shouldn't.

Which reminds me that it is about time that a movement was started which would give New York a repertory theatre.

On the National Repertory

If only they keep their word.

The repertory group

Who have taken the National for a season.

They say they do not intend to produce for runs. That they will do a play and almost at once after the production begin work on a second play. That is repertory.

And they should not cast to type. Casting not to type is repertory. Let young Edmund Lowe play an old man one week. Let Harry Mestayer play a young boy of say fifteen. Let George Nash use a make-up that will let us forget the dashing Nash and see the artist.

If only they keep their word.

On Cahill

Have you been reading Shadowland?

There is an unusually interesting article on Iceland and the theatre in the last issue. It shows the influence of Iceland on the drama of Norway. Edgar Holger Cahill wrote it.

To be sure there are other good things in Shadowland, but this is unusually unusual.

MANAGERS MAY CLOSE MANY SHOWS FOR WEEK PRECEDING CHRISTMAS

Can Take Advantage of Equity's Permission to Lay Off Companies For Week, Rather Than Pay Full Salaries. Must Guarantee Two Weeks' Work to Follow Lay Off

A LARGE number of shows which are not doing capacity business will in all probability be closed during the week before Christmas, as a result of the Equity's announcement to the Producing Managers' Association to the effect that managers will be allowed to lay off companies for the weeks preceding Christmas and Holy week, but that no cuts in salaries to any member of the cast will be allowed. This announcement was sent out in accordance with an agreement made between Equity and the P. M. A. at the time the Equity contract was drawn up.

It has been customary for the majority of producers, up to the time the Equity contract went into effect, to cut the salaries of all their artists during the weeks preceding Christmas and Holy week. When the agreement with Equity was made, it was decided that cuts would not be accepted in the future during those weeks. The managers are permitted, this year, to close their companies for one week, provided they guarantee the casts of all the shows which are laid off, two weeks of consecutive work immediately following the week of lay-off.

The basic agreement also states that a manager cannot lay off a certain number of a cast and keep the rest working during those weeks. In other words, in a show where a mixed cast of Equity and non-Equity members are employed, the Equity members cannot be laid off and the others kept working.

At the time of going to press, none of the producing managers had definitely announced their intention of closing any particular show. However, a great many have made inquiry to the Producing Managers' Association, to clear up any doubt on the agreement which may possibly exist in their minds. They are not required, by Equity, to furnish two weeks' or even one week's notice to the members of their casts in a case of a one-week lay off, with two weeks' work guaranteed to follow.

In view of the present conditions a great many of the shows which are not doing as well as could be desired, will undoubtedly be closed during next week, for the managers will probably figure that it will cost less to keep their house dark for that week, rather than pay full salaries to every member of every show which is kept open. Shubert's intend to close three or four, it is understood. Others are also contemplating the same action.

"Let 'Er Go Letty" Rehearsing

Charlotte Greenwood has started rehearsing her new musical comedy, "Let 'Er Go, Letty," which Oliver Morosco is producing. The rehearsals are under the direction of John McKee and Mr. Morosco himself. Julian Alfred is staging the dance numbers. The book is by George E. Stoddard, and the music is by Werner Janssen and James F. Hanley. In the cast are Eddie Garvey, the King Sisters, Maurice Holland, Eunice Burham, Little Billy and Oscar Figman. The show opens on Christmas Day in New Haven, and will come into New York after two weeks' tryout on the road.

Chas. Withers Has New Act

Charles Withers, who wrote "For Pity's Sake," the vaudeville sketch in which he has played for several seasons, is preparing a new act which is as yet unnamed. Withers, besides writing the sketch, "For Pity's Sake," and acting it, managed its tour of the country, which extended into what might be termed a world-tour. He has covered in his itinerary, besides America, England, Canada, Scotland, Ireland, Wales, Australia, France, Norway and Sweden.

Woodruff For "Green Jade"

Eleanor Woodruff has been engaged to appear in the cast of "Green Jade," which is to be produced by Jules Hurtig and the Shuberts.

Alice Brady Injured

Albany, Dec. 14.—Alice Brady canceled her performances here and at Glens Falls in "Forever After" because of shock and injuries received in an automobile accident. Leo Meilviner, Jr., her leading man, known on the stage as Leo McKenzie, was severely cut in the leg. Miss Brady suffered a sprained ankle. Miss Adelaide Sullivan, also of the company, escaped unhurt. The Japanese chauffeur is in an Albany hospital in a serious condition. The Brady party started shortly after midnight from New York. About five miles from Albany the car skidded and overturned. Miss Brady and Miss Sullivan were pinned under the car, the top saving them from being killed. Farmers who saw the accident hurried to the rescue and lifted the car so that the two women could crawl out. Miss Brady's first thought was for her pet dog Sammy, who was uninjured.

Guild's Third Bill Set

The Theatre Guild announces for its third bill of the season "He," by Leonid Andreyev. The translation is the authorized one by Gregory Zilboorg, the Guild having secured the rights of the play by arrangement with the estate of Madame Andreyev. This will be the first production in America of "He," which has been a sensational success in Germany and Russia. The production will follow the run of "The Wife With a Smile," which continues at the Garrick Theatre.

GEORGE McDANIEL

who plays a prominent rôle in "Silent Years," a Louis J. Gasnier production for R. C.

Klaw Show Not Closing

Announcement is made by the Klaw Theatre, Inc., that the William Hurlbut play, "Lilies of the Field," with Marie Doro as the star, will remain there all winter.

Reports have gone the round that Miss Doro was withdrawing and the show closing, but such is not the case. It's true that Norman Trevor plans to leave the cast at an early date, according to an announcement from his newly organized producing company and appear in his own show. His place will be taken by Frederick Perry, who is now rehearsing the rôle of Louis Willing.

Shuberts Insure Fashion Show

The Shuberts have taken out a floating insurance policy of $500,000 to cover possible loss by burglary, fire, etc., of the apparel donated by various women's clothing and furs which are being used at the 44th Street Theatre this week in their new fashion review, "Modes and Models." The fashions donated for this review represent a small fortune, and it was stipulated by the donors that they be protected from possible loss by adequate insurance.

Equity Reaches 13,000

The Actors' Equity Association, it was announced yesterday, has grown from 9,000 to 13,000 members during the last year. The quarterly meeting of the association, with John Emerson presiding, brought the announcement that the Equity Shop principle is now 100 per cent. effective "in all places within reach of the Equity."

The resignation of A. H. Woods from the Producing Managers' Association, it was declared, will mean the adoption of Equity Shop by that producer.

Daisy Martin Touring

Daisy Martin, the colored girl who sings exclusively for the O'Keh records, has just left for a concert tour in Bermuda, and will return sometime in January. Upon her arrival in New York she will be seen in a new vaudeville act, assisted by Clarence Williams. Special songs are being written for her act. Clarence Williams is writing the numbers which she will use in her vaudeville vehicle.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

More than 1,000 members attended the quarterly meeting held in the Grand Ball Room of the Commodore Hotel last Sunday.

Plans for the coming season were discussed, and reports upon the finances of the Association were read. It was announced that more than 4,000 members have joined Equity in the last year. In addition it was learned that nearly 250 players have resigned from the Fidelity League to join the Equity since the strike.

A certain manager has made many dire prophecies to the general effect that calamity is at hand in the theatre, but unless something is done at once the whole theatrical industry will collapse, and so forth. He has called several meetings to discuss this matter, but always, at the last moment, they have been postponed.

We don't take very much stock in these terrifying predictions; but a meeting to discuss the evils confronting the theatrical industry might do a great deal of good. Such a meeting, for example, could perhaps devise a means of eliminating the ticket speculator and of reducing prices to a level where the general public could again afford seats to the so-called legitimate drama, instead of being driven to a perpetual round of the motion pictures.

The American Federation of Labor has asked us to notify our members of the resolution passed at the last A. F. of L. convention endorsing government securities as an investment for workers. We think this resolution is a very sound bit of advice to players. Government securities present a safe, stable field for investment, with advantages too numerous to be discussed in these columns, and these securities are being issued by the Treasury Department in very small denominations.

Announcement of the fact that companies under independent management are practically 100% Equity was made at the quarterly meeting. Statistics gathered by our deputies all over the country show that almost the entire body of members working in these companies either in New York or on the road are Equity members. Even under P. M. A. management most companies are working with 100% Equity casts. In one company, for example, where a non-Equity cast was tried, both the author and the P. M. A. manager insisted that the star, who was a notorious non-Equity member, hire Equity members so that the play might be properly acted.

The manager of a certain company which has just closed in a city at a great distance from New York wired our officials to release the $2,000 bond which we had required of him. Upon investigation we discovered that the salaries of two members of this company were still owing. And so the bond remains in safekeeping until these debts are paid. The justice of our requirement that managers who are unable to establish financial responsibility put up a bond seems pretty obvious.

FRANK GILMORE,
Executive Secretary.

Is That So!

ARTHUR HAMMERSTEIN has engaged *Victor Morley* for an important rôle in his new musical comedy, "The Blue Kitten," in which *Joseph Cawthorne* and *Lillian Lorraine* are to be principals.

Douglas Garden has been engaged by *William Faversham* for the rôle of the bishop in his forthcoming production of "The Squaw Man."

Frank Bacon

author of "Lightnin'," has just completed a musical play with *Milt Hagen* and *Joe McKiernan*. Arrangements are now being made for its production.

Alexander Woollcott, dramatic editor of *The Times*, will give a course of fifteen lectures on "The Art of Dramatic Criticism," at New York University, beginning January 30th.

"Little Miss Raffles" with *Vivienne Segal* and *Lawrence Grossmith* will open at the Astor Theatre at the Monday matinee, December 26th. The play, now on tour, will remain out of town until that time.

"Green Jade," a play by *Broughton Tall*, is being produced by *Jules Hurtig* in association with the *Shuberts*. *Mabel Brownell*, *Orrin Johnson* and *Eleanor Woodruff* are in the cast.

Doris Kenyon

will have the leading rôle in "The Claw and the Wing," which *A. H. Woods* is producing.

"Enter the Hero," by *Theresa Helburn*, is being staged by *Frank Reicher* for special matinees.

Jessie Lynch Williams, the author of "Why Marry?" has written "Why Divorce?" which will be seen for the first time played by the *Amateur Comedy Club*, of New York.

Two songs by *Clare Kummer* are being introduced in the course of her play, "The Mountain Man," which are sung by *Sidney Blackmer*.

Jacob Ben-Ami will make his reappearance on the New York stage at the Plymouth Theatre, December 20th, in "The Idle Inn," by *Perels Hirschbein*. The cast includes *Eva McDonald*, *Mary Shaw*, *Joanna Roos*, *Hubert Druce*, and *Whitford Kane*.

"The Bat" is in its seventy-first week at the Morosco Theatre. There will be special matinees during Christmas and New Year's weeks.

H. B. Warner

will open in "Danger" at the 39th Street Theatre on December 22d The play is by *Cosmo Hamilton*.

"The White Peacock" with *Olga Petrova*, will be produced at the Comedy Theatre, December 26th. *Mme. Petrova* will star in her own play, which is said to be a vivid story against a Spanish background.

Mrs. Fiske may not play "Wake Up Jonathan" in Chicago, because of the juveniles in her company.

Lee Shubert has engaged *Clara Mackin* to play the leading rôle opposite *Leo Ditrichstein* in "Face Value," which opens at the new 49th Street Theatre, December 26th.

Molly Pearson will play one of the chief feminine rôles in *A. A. Milne's* "The Dover Road," which will open during the holidays. *Miss Pearson* recently appeared in "Lassie" and "Hobson's Choice."

In the cast of *Edward Milton Royle's* "The Squaw Man," which *William Faversham* is reviving, will be five of the original players. Besides *Mr. Faversham*, *Bertram Marburg*, *Emmet Shackleford*, *William Frederick* and *Frank Lyon* will have their original rôles.

Fritz Lieber

will open his season at the Lexington with "Macbeth" on December 26.

A new play by *Harold Bell Wright* entitled "The Salt of the Earth" will be produced in January. *Emma Carus* will head the cast.

Ian MacLaren has joined *Walker Whiteside's* company, "The Hindu," now on tour.

There will be extra matinees of "Good Morning, Dearie," on Monday and Friday during the week of December 26th.

The musical version of "Pomander Walk" will open here on January 2d. The cast includes *Peggy Wood*, *Irving Beebe*, *Mary Hay*, *Lennox Pawle*, *Colin Campbell* and others.

Norman Trevor

will be in the cast of "The Married Woman" which comes to the Princess Theatre on December 24th. The company includes *Beatrice Maude*, *Percy Waram*, *Margaret Dale*, *Mrs. Edna Guerney*, and *Grant Stewart*.

Chauncey Cousland, *Murray Darcy*, and *W. T. Hays* have been added to the cast of "The Squaw Man."

John Charles Thomas is headlining the opening bill of *Shubert* vaudeat the new Ohio Theatre in Cleveland this week.

Joseph P. Mack, late of *Keegan and Mack*, and who in private life is known as Arnold P. Mignatti, is mourning the loss of his mother, *Mrs. Emin Mignatti*, who passed away last week at the age of sixty-five years.

Leo Ditrichstein

will open the new 49th Street Theatre for the *Shuberts* on December 26th, in "Face Value."

J. C. Huffman will stage "Green Jade" for the *Shuberts*.

Peter Anselmo will open "The Blue Hour," a new dining and dance place, on December 16th.

Eva Tanguay opened an engagement at the Follies Bergere on Monday, December 12th.

Robert G. Pitkin, of the cast of the Greenwich Village Follies, has completed a sketch called "Santa Claus in Our Village," which will be seen in that production.

Sanford E. Greenwald, of the *Fox News* staff, recenty secured a closeup of a steeplejack in motion, on the dome of the San Francisco City Hall. It took a lot of nerve to attempt such a difficult feat.

Carl Gantvoort and Claire Adams in a scene from the Benj. B. Hampton production, "The Gray Dawn," from the famous Stewart Edward White novel. A Hodkinson picture

Houdini Reopens Next Week

Houdini, who has been absent from the stage for two years, will appear again in Keith Vaudeville, opening in Boston at the Keith Theatre on December 19th. His bookings will bring him into New York early in the new year. He continues to offer a "mystery" act, for which he is justly famous.

One-Act Play Performance Given

Eva Le Gallienne, star in the Theatre Guild production "Liliom," was guest of honor at a performance of One-Act Plays given by pupils of Theodora Ursula Irvine on December 6th at Miss Irvine's Carnegie Hall studio. Miss Le Gallienne gave an inspiring talk on Advice to Young Actors, naming as one of the first requisites humility, and the willingness to learn from great artists in the profession such as Bernhardt, Duse, Nazimova, and Ben Ami.

Pupils who took part in the plays were Olga McClary, Agnes Leonard, Edith Mack, Lawrence Chrow, Dorothy Pitts, Anora Katherine Trounce, Willard Joray, George Kendall, Marian Dockerel, Louise De Voe, Margery Swem, Ruth Cumming, Margery Clark, Goodrich Read, Frances Wood, and Margaret Mosier. One of the plays, "Antiques," was written by Willard Joray, who played the lead in it himself.

Big Salaries For Orchestras

Chicago, Dec. 14.—Edgar A. Benson has booked Isham Jones to appear at the College Inn up to May 1923 at a salary of $3,000 a week. During the summer of 1922 Jones will play a ten weeks' engagement at Balafan & Katz's Chicago Theatre at a salary of $3,500 a week. Roy Bargy and his Victor Orchestra, now at the Marigold Gardens, is booked for the Steel Pier at Atlantic City for twelve weeks, beginning June 25th, at $3,000 weekly. Paul Biese is booked at the Pantheon Theatre for one year.

Theatres Dark Christmas Week

Boston, Dec. 14.—The Shubert Theatre will remain dark after this week until Dec. 26, when it will reopen with "Irene," one of the most popular musical comedies of recent seasons. The Wilbur Theatre will be closed the week before Christmas, following the termination of the engagement of "The Nightcap," and will reopen on December 26th with Delysia in "Afgar."

The Plymouth Theatre will be closed the week before Christmas. Monday, December 26th, William Hodge will be seen in his latest comedy, "Beware of Dogs."

Indoor Circus in Boston

Boston, Dec. 14.—The Shubert mid-Winter Indoor Circus will be the offering at the Boston Opera House, beginning December 26. The program will include the Hanneford Family and "Poodles," Robinson's Elephants, and a vast assembly of animals, aerial, acrobatic, clown and novelty acts presented in three rings, two stages and as many spreads.

Dead On Theatrical Train

William Howland of New York, 45 years old and single, was found dead on Dec. 5th on Fred Stone's "Tip Top" special train when it arrived at the South Station. He was an electrician. Death is believed to have been due to natural causes.

EMPLOYEES OF SHUBERT DAYTON VAUDEVILLE HOUSE GET NOTICE

House Closing Temporarily—Vaudeville Policy for Discard—May Play Road Attractions

DAYTON, O., Dec. 14—The union employees of the Shubert vaudeville theatre here were served with two weeks' notice unexpectedly last week, to the effect that the house would close on Saturday night, December 17th. No reason was given in the notice to the employees for this action. The house had been playing a policy of Shubert vaudeville for more than three months, and it is understood the business has been none too good.

The reason for this is attributed to be due to the fact that Dayton cannot support two big time vaudeville houses which give two performances daily. The other big time house in this city has been here for several years, under the Keith direction, and which has established a following of its own.

When information as regards the future policy of the theatre was sought at the Shubert offices in New York, little was given, beyond the fact that the stage hands, musicians and operators were served with two weeks' notice. In all probability, the house will be used for the purpose of playing Shubert road attractions of the legitimate variety. Meanwhile, everything points to the house being temporarily dark.

Equity Ball In Chicago

The Actors' Equity in Chicago will give a Supper Ball and Entertainment, under the management of Frank Bacon, Chairman of the Ball Committee, and Bruce McRae, General Director, at the Congress Hotel. The following artists will appear: Elsie Janis, Irene Bordoni, Jurien Thayer, Ada Forman, James Clemons, Louis Berkoff, Frieda Berkoff, Patricia Collinge, Savoy and Brennan, Elizabeth Murray, Lester Allen, and Virginia Bell.

The program will include "The Midnight Jollies," in which the above-named players will take part. A pageant with a large cast, featuring Mr. James Uhl, of the Chicago Grand Opera, as soloist, is planned. The music for this has been especially composed for this occasion by Victor Herbert. Unique electrical effects and costumes have been designed for the occasion. Several bits not seen in the New York show have also been added.

Bailey To Build

Oliver D. Bailey is to build a theatre. Mr. Bailey, who is lessee of the Fulton, has obtained a site not far from the 50th Street subway station and expects to break ground in time to have his house ready for occupancy next season.

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Bike Race Winner In Vaudeville

Alfred Goullet, winner of the six-day bicycle race, will make his vaudeville début at F. F. Proctor's Fifth Avenue Theatre, December 22d. He will appear in a 1921 demonstration of sensational bicycle riding. Mr. Goullet will be assisted by Clarence Carmon and Eddie Madden.

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New Show by Challis

"Maude Be Careful" is the title of a new three-act comedy by Rass Challis, a London actor-author, which may be seen in New York after the holidays.

N. V. A. NOTES

By JERRY HOFFMAN

Next week will mark the introduction of the new title for this column. And at the same time, the winner of the now famous prize will also be announced to the eagerly-waiting public. The new name? That will only be divulged next week. If I write one more "next week" in this column I'll have the readers thinking that I'm an agent.

I wish to again point out the fact that Karyl Norman, the Creole Fashion Plate, is writing the review of Critic's Clown Night for the Mmaon. You can find his review on another page in this issue. Look for it.

I want to say a few words in regard to the Clown Night, mainly for the purpose of extending, through this column, the heartiest thanks in the name of the Critics who took charge, to those artists who so willingly aided in putting the affair over. And as one of the boys, I want to give all the credit in the world to Ed Hurley for his wonderful work in staging the affair. Ed, by the way, is the one who possesses that bashful smile which the girls raved about.

Pat Moriarity, the "wild Irishman," is back around the club-house, where he is not only to be seen all the time, but also heard. Between him and Tommy Gordon, who is back, silence is going to suffer a terrible death. But what I started to say, is that Pat is going to do a new single called "Just a Bit of Blarney." Pat says that Jake Rosenstein wrote it. Best of luck to you, Pat.

A party consisting of George Pearce, Harry Nilson, Jack Clinton and Miss Sherlock went up to the Royal on Monday night to catch Loring Smith, who is appearing there this week. Loring almost broke his prop glasses on stage trying to locate the bunch in the audience. Oh, yes—they paid their way in.

Leon Rudd is having a hard time trying to divide his time between motion pictures, rehearsals in a production, a new vaudeville act, and the billiard-room in the club. Leon's mustache is beginning to lose its curl from worry as to which to give most of his attention. The billiard-room is ahead so far.

Bobby Beaumont wishes everyone to know that he is planning a trip to Europe and the Far East, with his impersonation single. What a chance for a prohibition gag!

Bill Demarest, of Demarest and Collette, dropped us a card this week from Calgary on which some of the write-ups from the daily papers are reprinted. It seems that the public likes them out West. But—they can't be liked there half as much as they are in the East. And are they missed? I'll tell the world.

Watch for the new title next week. And—

Let's hear from you.

. . .

Loew's Newark Opens

Newark, N. J., Dec. 14.—The new million-dollar State Theatre on the Loew circuit, opened here Monday. Marcus Loew himself was present, together with Mayor Archibald, several Commissioners, and a number of prominent actors. The new theatre, located at Broad and Cedar Streets, is one of the finest in the East. The interior is attractively decorated in an artistic manner, with considerable care and good taste in hangings, decoration scheme and paintings. The lighting scheme is particularly effective and brought forth many favorable comments from the vast audience that assembled at the opening performance. The theatre will seat over 3,000.

The opening bill offered The Four Danubes, Moore and Fields, Betty Doane, Senator Francis Murphy, and William Seabury's Frolics.

Rose Dione, who appears as "Mam'selle Jo" in the Louis J. Gasnier production of "Silent Years," a Robertson-Cole picture from the Harriet Comstock novel, "Mam'-selle Jo." Miss Dione plays the part of a woman who has sacrificed her love and hope of happiness. There is sadness and strength of character in the feature, and Miss Dione makes the part an appealing one, and her performance is particularly noteworthy

Sullivan and Feldman Acquitted

A verdict of not guilty was handed down by Judge Morris of New Hampshire, sitting in the United States District Court for the District of Massachusetts, in the case of United States of America vs. Augustus H. Sullivan and Abraham Feldman (known throughout the musical circles as Al. Feldman) in connection with the alleged infringement of the musical composition called "Humming." The number is featured by the Duncan Sisters in Fred Stone's show, "Tip Top," and is published by T. B. Harms. The trial began December 7th and continued until December 9th, when the above verdict was reached. Sullivan was represented by Philip Sondheim, and Feldman by Edward M. Dangel.

Eleanor Dell in "Blue Kitten"

Eleanor Dell, formerly with the "Ziegfeld Follies" and the "Midnight Frolic," has been engaged by Arthur Hammerstein for his new production, "The Blue Kitten," in which Joseph Cawthorne and Lillian Lorraine are to be starred. "The Blue Kitten" opens at the Apollo Theatre, Atlantic City, on Monday evening, December 26th. After two weeks out of town, it will open in New York at a theatre to be announced later.

E. K. Lincoln Returns

E. K. Lincoln, after an absence of nearly a year from the screen, returns to the silver sheet in support of *Hope Hampton* in her next First National picture, "White Faith."

ALLEN FORREST

who plays opposite Alice Lake in her Metro picture, "The Hole in the Wall"

East-West Players Next

Following their engagement last month at the Princess Theatre, the East-West Players, under the direction of Gustav Blum, will present a repertoire program of four one-act plays at the Metropolitan Auditorium on Madison Avenue at 24th Street, Saturday, January 14th, 1922. The four best plays from the various one-act sketches which this organization has already produced will be selected for the program at this performance. The selection of the sketches for presentation will be determined by the success they have achieved at previous hearings.

Agreement on Films

The reported differences between the Famous Players-Lasky Corporation and the Hamilton Theatrical Corporation over the distribution and exhibition of certain German motion-picture productions have been settled, with the result that the pictures will be distributed in the United States by the Famous Players-Lasky organization, while the Hamilton Corporation will hold the distribution rights for the British Empire, according to an announcement made this week by Ben Blumenthal, president, and Samuel Rachmann, vice-president of the Hamilton Corporation.

Among the pictures involved are many productions directed by Ernst Lubitsch, the director of "Passion," "Deception," "Gypsy Blood" and "One Arabian Night"; Max Reinhardt, who is now producing a screen version of "Paradise Lost"; Paul Wegener, director and star of "The Golem"; Emil Jacobi, who is at present directing Pola Negri, and Dimitri Buchowetski, who directed "All for a Woman." Among the stars appearing in the productions provided for by the new arrangement are Pola Negri, Emil Jannings, Harry Liedkte and Mia May.

Bryant In On Play

Lester Bryant has purchased one-half interest in Max Marcin's mystery play, "The Night Cap," which had a nineteen-weeks run on Broadway. Bryant will present it at the Playhouse on New Year's Day.

Reade Opening 26th

Walter Reade will open his new theatre in New Brunswick, N. J., on Monday afternoon, Dec. 26th. This new Reade's State Theatre is located on Lexington Avenue in the heart of New Brunswick, and is the largest theatre in the State of New Jersey, according to Mr. Reade's own announcement. The seating capacity is 3,200, and every easy chair in the new playhouse is twenty-four inches wide, as compared to the usual eighteen or nineteen-inch chairs in the average theatre. Mr. Reade calls this his "fat man's theatre." Arrangements have been made with the faculty of Rutgers College at New Brunswick for the use of the theatre every spring for its commencement exercises.

Mr. Reade leased the little Savoy Theatre fourteen years ago and started in business for himself. Now he has twenty-five theatres under his control, owned, leased and operated by Mr. Reade and his associates. Mr. Reade hopes to have a "Reade's Broadway Theatre" near Times Square.

H. B. Clarke Promoted

Macon, Ga.—H. B. Clarke has been promoted by the Southern Enterprises, Inc., known as the Lynch Corporation, to the position of manager of the Grand Theatre, the theatre playing road attractions. Mr. Clarke has been managing the Rialto, Capitol, and Palace theatres, all of them moving-picture houses, which recent positions qualify him for the present place at the head of Macon's most important theatre.

BROADWAY TIME TABLE—Week of Dec. 19th

Play	Principal Players	What It Is		Theatre	Location	Time	Est. Week's Sale
"Alias Jimmy Valentine"	Margalo Gilmore and Otto Kruger	*Reviewed in this issue*	Dec. 6	Gaiety	Bway & 46th	8.15—W. & S. 2.15	Capacity
"Ambush"	Frank Reicher	*Very good drama*	Nov. 2	Belmont	East 48th	8.30—Th. & S. 2.30	$6,500
Anna Christie	Pauline Lord	*An O'Neill Drama of the Sea*	Nov. 25	Vanderbilt	West 48th	8.30—W. & S. 2.30	$9,000
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Beware of Dogs	William Hodge	*Small town comedy*	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	$8,000
A Bill of Divorcement	Alan Pollock, Janet Beecher	*Very good drama*	Oct. 10	Times Square	W. 42nd	8.30—W. & S. 2.30	Capacity
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*Excellent musical play*	Sept. 28	Ambassador	West 49th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Isa Claire	*French farce*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	*Jolson at his best*	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	Capacity
"Bought and Paid For"	Helen MacKeller	*Revival of Melodrama*	Dec. 7	Playhouse	East 48th	8.30—W. & S. 2.30	$9,000
The Chocolate Soldier	Donald Brian, Tessa Kosta	*Reviewed in this issue*	Dec. 12	Century	West 62nd	8.30—W. & S. 2.30	1st Week
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	*Typical Barrymore vehicle*	Oct. 17	Broadhurst	West 44th	8.30—T. & S. 2.30	$10,500
Daddy's Gone A-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—T. & S. 2.30	$8,000
Demi Virgin	Hazel Dawn	*Risque Comedy*	Oct. 18	Eltinge	West 42nd	8.30—T. & S. 2.30	Capacity
"The Dream Maker"	William Gillette	*Detective comedy*	Nov. 21	Empire	Bway & 40th	8.20—T. & S. 2.20	$11,500
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42nd	8.30—W. & S. 2.30	Capacity
Everyday	Tallulah Bankhead	*Fair comedy*	Nov. 15	Bijou	West 45th	8.30—W. & S. 2.30	$7,500
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
"The Fair Circassian"	Margaret Mower, Claude King and John H. Brewer	*Ordinary Melodrama*	Dec. 6	Republic	Bway & 42d	8.20—W. & S. 2.20	$8,000
Get Together	Fokine, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$30,000
Good Morning Dearie	Ada Lewis, Louise Groody	*Excellent Musical Show*	Nov. 1	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
The Grand Duke	Lionel Atwill	*French Drama*	Nov. 1	Lyceum	West 45th	8.30—T. & S. 2.30	Capacity
The Great Broxopp	Iden Payne	*Light Comedy by A. A. Milne*	Nov. 15	Punch & Judy	East 49th	8.30—F. & S. 2.30	$4,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$10,000
Greenwich Village Follies	Irene Franklin	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
"Her Salary Man"	Ruth Shepley	*Pleasing comedy*	Nov. 28	Cort	East 48th	8.30—W. & S. 2.30	$7,000
The Intimate Stranger	Billie Burke	*Charming & diverting comedy*	Nov. 7	Henry Miller's	West 43rd	8.30—Th. & S. 2.30	Capacity
Just Married	Vivian Martin, Lynne Overman	*Farcial comedy*	Apr. 26	Nora Bayes	West 44th	8.30—W. & S. 2.30	1st Week
"Kiki"	Lenore Ulric	*Excellent character study*	Nov. 29	Belasco	East 44th	8.15—Th. & S. 2.15	Capacity
Lilies of the Field	Marie Doro, Norman Trevor	*Comedy Drama*	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	$10,000
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46	8.15—Th. & S. 2.15	Capacity
Main Street	Alma Tell, McKay Morris	*Dramatized Novel*	Oct. 5	National	West 41st	8.30—W. & S. 2.30	$8,000
Midnight Frolic	Will Rogers, Carl Randall	*Ziegfeld production*	Nov. 17	N. Ams'dam Roof	West 42d	11.00—	Capacity
The Mountain Man	Sydney Blackmer	*Reviewed in this issue*	Dec. 12	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	1st Week
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*Gorgeous revue*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
Nature's Nobleman	Louis Mann	*Comedy Drama*	Nov. 14	48th Street	West 48th	8.30—W. & S. 2.30	$4,000
The O'Brien Girl	Elizabeth Hines, Robinson Newbold	*Excellent Musical Revue*	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
The Perfect Fool	Ed. Wynn	*A better-than-usual revue*	Nov. 7	Geo. M. Cohan	B'way & 42d	8.30—W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63rd Street	West 63d	8.30—W. & S. 2.30	$10,000
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 23	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
"The Wife With a Smile" and "Bonbouroche"	Arnold Daly, Blanche Yurka	*Arnold Daly in double bill*	Nov. 28	Garrick	East 35th	8.30—Th. & S. 2.30	$7,000
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	*Moralistic Comedy*	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
The Varying Shore	Elsie Ferguson	*Interesting drama*	Dec. 5	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Verge	Provincetown Players	*Dramatic play*	Nov. 14	McDougall St.		8.30—W. & S. 2.30	
The Wandering Jew	Tryon Power	*Intensely interesting play*	Oct. 28	Knickerbocker	38th & B'way	8.30—W. & S. 2.30	$11,000
"The Wildcat"	Marion Greene	*Spanish music-drama*	Nov. 26	Park	Bway & 60th	8.15—W. & S. 2.15	$12,000

Photo by Old Masters. DRAMATIC MIRROR

A charming dancing frock of flesh Pussy-Willow Satin Crêpe, designed by Gilbert Clarke for Mallinson

Broadway Buzz

By Jim Gillespie

NOW that music has taken a firm hold on the patrons of the Terminal Barber shops it is only natural that other tonsorial parlors should adopt the melody idea. In the near future barber-shop programs may be expected to run in the following order:

Overture.....The Barber Shop Chord
Shave.....The Razor Glide, by John Steel, in A Sharp.
Hair Trim....A Little Bit Off the Top
Shampoo.....I'm Forever Blowing Bubbles.
Hot Towels.....Choice Assortment of Rags.
Massage.....Rock of Ages
Manicure.....Ten Little Fingers
Eyebrow Plucking...Let Me Call You Sweetheart.
Tips....For He's a Jolly Good Fellow
Exit March....Good-Bye, Good Luck, God Bless You.

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Telephone service has improved wonderfully. If you don't believe it you should have been at the N. V. A. Clown Night last week.

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Woolen stockings seem to be more popular than ever with the girls this year. One stout young person informed us her stockings were all wool, and after taking a slant we could hardly refrain from saying, *"and a yard wide."*

. . .

A lot of girls are wearing clocks on their stockings which keeps many men looking down so as to become acquainted with the time.

Should people stare at a man he immediately begins to wonder what's wrong with his appearance. If nobody stares at a woman she feels the same way.

New Books by Prominent Authors

The Ups and Downs of Show Business. By Gus Hill.
Scratched.....by Marc Klaw
Southern Skies.....by Henry E. Dixie
The Victor.....by Ed. Wynn
Razor Bill.....by William Gillette
Trench Warfare....by David Warfield
The Lottery.....by John Drew
A King's Home.....by Irene Castle
The Swindlers.....by Otis Skinner
A Woman's Mate.....by Louis Mann
Christmas Hymns.....by Earl Carroll
Day by Day.....by Arnold Daly
Educational Facts....by Thomas Wise
Acres of Land.....by Lew Fields
The Little Minister..by Charlie Chaplin
On the Rhine.....by Frank Bacon
Cannibal Life.....by Henry Savage

The fellow who considers every knock a boost usually is disappointed if the one he hits does not rise off the ground.

. . .

The striking milkmen paraded up Broadway last Saturday afternoon and received a hearty welcome from many performers who are also out of work.

The news that Ireland had obtained her freedom was the signal for Johnny O'Connor to discard his heavy overcoat. Johnny refuses to be seen with anything pertaining to Ulster.

It's an ill wind that blows nobody good which accounts for few blind men patronizing Times Square.

. . .

Xmas dinners will be served to all bona fide vaudeville performers at the N. V. A. Club Monday, December 26th.

Here's one supper show that all performers should be pleased to appear at.

No matter how big the performer may be he is bound to be connected with a turkey show on the above date.

An all-star dinner is promised with the Turkey holding headline honors.

The feed will consist of nine big-time acts with the Turk spotted next to closing.

Owing to the expected rush dinner will also be served in the billiard-room which should be the cue for an early S. R. O. sign.

This occasion should mark the hiding away of many a bird act.

Dark meat will be provided for blackface acts, drumsticks will be served to trap drummers and the gall will be presented to anyone who deserves it.

Wings will be distributed among dancers, and dressing will be reserved for posing acts.

Applesauce will also be served for the purpose of making the folks feel at home.

Turkey should be a big drawing card and will be featured in lights, even though they be of the cooking variety.

Some acts have been panned so often that it will seem strange to see someone else getting roasted.

Table scenes have been done to death, but this is one show in which they will be featured.

Of course, nuts will be served, even though Jack Rose, Bert Fitzgibbons and a host of others may be out of town.

All routes will lead to the N. V. A. Club next Monday, so don't hesitate to enlist in the napkin brigade. A bird of a time is expected and doing a turkey show will not be considered a foul act.

On the Wings of Time

The dressing rooms in Keith's new theatre in Cleveland are named after prominent cities. A fellow may be dressing in Chicago and his partner may be located in Washington. However, they both appear at the Cleveland house in time for the matinee.

. . .

Those who borrow trouble usually pay it back with interest.

. . . .

According to reports it seems a certain woman juror is trying to revive the saying, Nobody Loves A Fat Man.

Performer (coming off)—"Did anybody wish to see me while I was on?"

Stage Manager—"I don't know. How many bows did you take?"

. . .

Performer—"How many borders have you got in this house?"

Electrician—"Only two. The rest of the crew are married."

. . .

Actor—"When I yell 'Police' you fire the gun."

Stage—"Wouldn't a cop's whistle be better?"

The fellow who boasts of being able to sign checks usually prefaces his signature with I. O. U.

We are advised to get our Xmas gifts off early so as not to hold up the mails. Why worry? About this time every year most males are accustomed to being held up.

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A well known critic advises all aspiring actors to join stock companies in order to gain experience. In other words Stock companies mean the finish of beginners.

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Alice Lloyd Returning To Take Dip In Vaudeville. Headline.

Alice evidently intends reviving her famous *Splash Me and I'll Splash You* number.

. . .

William Faversham will shortly return to "The Squaw Man." Which makes it appear that the Indian Sign has been hung on "The Silver Fox."

More than one fellow has turned down an invitation to a banquet because he thought five dollars a plate meant five bucks for every dish served.

Lady in music store—"How does this song run?"

Clerk—"Why, it's a fox-trot and it's marked double forte."

Lady—"I don't want it. Eighty cents is too much money for a song."

. . .

Twelve thousand vaudeville acts are reported as laying off. Looks like a tough winter for the agents.

"Broken Promises"—or "The Layoff's Delight"

MY DEAR FRIEND YOU ARE AN ARTIST YOUR WONDERFUL MUSIC HAS FILLED MY SOUL WITH INSPIRATION—HERE IS MY CARD MEET ME AT THIS ADDRESS—IT MEANS MILLIONS TO YOU I WOULD SPEAK WITH YOU AND ARRANGE YOUR FUTURE—BUT—MY CAR IS HERE AND I MUST LEAVE YOU—SHHHHH!!
I HOPE THIS PANS OUT ALLRIGHT
LA-LA-LA-LA
WHAT THE—
ALL RIGHT NAPOLEON STEP RIGHT IN YOUR CAR.—OH YES YOUR ARMIES ARE ALL WAITING FOR YOUR PRESENCE
HELLO MAP
Barbelle

DRAMATIC MIRROR

NAZIMOVA *who is starring in Metro productions. Her last Metro release is a screen version of the famous stage play, "Camille," in which her dramatic talent is given full scope*

The New Plays

"THE MOUNTAIN MAN"

Clare Kummer Comedy Presented

Play in five scenes, by Clare Kummer. Staged by Clare Kummer and Edward Elsner. Stage setting designed by Robert Edmond Jones. Produced under the management of Charles L. Wagner at the Maxine Elliot's Theatre, Dec. 12.

CAST
(In the order of their appearance)

Wellington, a servant of the Delaney's.....Lawrence Eddinger
Mary Vaughn, Aaron's cousin by marriage.....Lucia Moore
Lulie, her daughter.....Marjorie Kummer
Virginia Delaney, Mary's sister.....Grace Reals
Aaron Winterfield, from High Mountain, heir to the Winterfield estate.....Sidney Blackmer
Major Miles McCloud, Del's uncle.....Fred Karr
Carey, a distant connection of Aaron's.....Chester Morris
Delaney McCloud, "Del".....Catherine Dale Owen
Jess, a Mountaineer.....George Fawcett
Laura Bayne, a neighbor.....Marion Abbott
Stephen Bayne, her husband.....Leonard Rowe
General Verterin, a French Army officer.....E. J. DeVarney

Clare Kummer again.

What does what the play is about matter? There is a new play the Maxine Elliot which Clare Kummer wrote. Who cares what the title is? All you need to know is that it is well done. And when I tell you that Sidney Blackmer is acting the leading rôle and that the scenes are by Jones and that it is presented by Wagner, who presents McCormack, I think I have told you that you are in for a delightful evening if you happen to go to see "The Mountain Man." There I have told you the title. But no one else will. They will be talking of Kummer and Blackmer. Of course, Blackmer is Kummer. Anyone who acts a Kummer rôle becomes a Kummer. And the charm of the Kummer rôle is not in the story but in the Kummer quality. A quality of lacey writing. Threads of strength, to be sure, to hold the light threads together, but the light threads are what intrigue us. They are sort of undercurrents. Something is happening and we do not become excited, but something is said by the characters who are doing the things and we become excited. And never for a moment is this quality felt as it progresses. It is the viewpoint of the character, but always in character, and it is the tiny but natural expression or series of them that we recognize to be so true. Again, there is a romantic and often sentimental phase and you delight in it because it rings as true as her observations. And I suppose that this is so because everything that she writes makes her character seem true. They all seem such real men and women. It makes me eager to see a serious Kummer play, but *never* at the risk of having her not return to the Kummer we have now.

The story? A young mountaineer who inherits a fortune is asked by a girl to marry her. She thinks she is in love with a man she left in France where she has lived all her life. At eleven o'clock, after he has gone to France, become educated, become a hero and found the other man who is married, the two find they really love each other. I wish that when he came from France he would have told the girl he wasn't educated. And had really been. And that she had not found it out until eleven o'clock. But the story, as story, would have vanished as against the Kummer quality, so why fret?

I have already said something about Sydney Blackmer. It is a superlatively fine performance. Quiet, understanding, human, and always an actor who doesn't let you know he is acting. George Fawcett in two delicious, even if short, scenes. Welcome back George Fawcett. Miss Owen was told that she was to show that she lived in Paris a long time and so she should speak English very carefully. We saw that she had been told and she should have made us *NOT* see that she had been told.

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TWO REVIVALS LAST WEEK

"The Mountain Man", "Alias Jimmy Valentine", "Bought and Paid For", Open

A revival is evidently merely a stop for a gap.

Mr. Brady has the Playhouse and no play, so he revives what in my opinion is one of the few really great plays written by an American, "Bought and Paid For," by George Broadhurst.

George C. Tyler has the Gaiety unfilled by a failure and has Otto Kruger and Margalo Gillmore. So he revives "Alias Jimmy Valentine," by Paul Armstrong. And after all these years it seems as bright and new and as interesting as the best thing in town.

I think "Bought and Paid For" must have been written quickly. Before the other man in Broadhurst had a chance to work. Is that clear? What I mean is this. The play moves and there is rarely anything lugged in. Even the laughs come quite naturally. They seem part of the texture of the play that makes the play move. The other Broadhurst who has written so many plays rewrites. He is a fixer. And effective as some of the fixing is, the fixing is always obvious to anyone who will study the type of writing.

The cast of the Broadhurst revival is good, but I think that Julia Dean is a far abler actress than Helen MacKellar. Miss MacKellar gives me the impression again and again that she is absent minded on the stage. Of course, there are many who do not agree with me. Young Mr. Harrigan's "Jimmy Gilley" is unlike the ultra boob of Frank Craven. But then Craven had the boob face. But Harrigan makes every point and isn't at all bad in the part. Charles Richman always overacted the rich husband. And he still does. But Miss Nordstrom is pure joy. Here is an actress! And when someone awakes to her capabilities—comedy or tragedy—we will have a real star.

In "Alias Jimmy Valentine" Miss Gillmore has little to do. Too little. One or two fleeting moments were quite fine. Otto Kruger is en route. He must be careful. He must do nothing hereafter that is cheap. And he must find a good tailor, a good barber and a good bootmaker. That is unless all his parts are like his first act. And sometimes I hope they will be. When he dresses up he becomes a "dude." He lacks the warmth of the Kruger that he is when he is shabbily dressed. Remember "The Straw?"

Emmet Corrigan, Earle Browne, and several others contributed to what should be a very substantial success.

S. Jay Kaufman.

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"BULL DOG DRUMMOND"

English Play Opens in Phila.

Play in four acts by "Sapper," now in its second year at Wyndham's Theatre, London. Scenery by Gates and Morange. Produced by Charles Dillingham, at the Garrick Theatre, Philadelphia, Nov. 28th.

CAST

Captain Hugh Drummond..A. E. Matthews
Algy Longworth.....Geoffry Millar
Peter Darrell.....H. Franklyn Bellamy
Carl Peterson.....Sam Livesey
Dr. Henry Lakington..C. H. Croker-King
James Handley.....St. Clair Bayfield
W. Hocking.....William W. McNeill
Hiram G. Travers.....George Barraud
Denny.....Edward M. Favor
Derbyshire.....Thomas Gillen
Marcovitch.....Wallace Hickman
Brownlow.....James A. Boshell
Attendants at Dr. Lakington's Nursing Home.....John W. Albaugh, Jr. J. H. Hunt
Irma Peterson.....Miss Mary Robson
Maid.....Miss Cynthia Latham
Phyllis Benton.....Miss Dorothy Tetley

Unhand me, villain! Sign those papers!!! If yuh lay a hand on that gir-r-r-l!!!! Bang! Bang! Sounds like Wm. S. Hart or Desperate Desmond, but it is not. It is just A. E. Matthews in "Bull Dog Drummond," which opened at the Garrick Theatre in Philadelphia recently.

The play should have been called "Category of Crime," as it starts with forgery, then comes suicide, chloroforming of innocent victims, robbery, murder, etc. The property man must have a trunk full of Colt automatics, a barrel full of bullets and a cellar full of booze. They start in the first act with beer, use whiskey up to the last act, and then comes a bottle of champagne, which the villain opens without even popping the cork and then proceeds to foolishly throw its contents into the hero's face. Shame to waste champagne in that manner.

"Bull Dog Drummond" is a real melodrammer, and it has been some time since Philadelphia was treated to an old-time thriller in which a pistol shot and a drink happen every two minutes. For the story of the play look up Nick Carter's Library.

However, in spite of the poor plot, crimes, drinks, etc., the acting is fine, and the first question that came to me was, Why waste dramatic art on such material? Matthews and the entire cast are worthy of something better to bring out their ability. The popularity of Matthews was shown by the large audience that braved the severity of a nor'easter to see him act, and we hope that when he appears among us again he will give us some real drama and nothing like "Bull Dog Drummond."

J. M. Kutnow.

"FACE VALUE"

Leo Ditrichstein in New Play

Play in three acts, from the story in Italian by Solita Solano. Produced at the Lyric Theatre, Philadelphia, December 5th.

Cecilia Leonard.....Nellie Burt
Henry.....M. A. Kelly
Edward Barton.....Lee Millar
Jose Henriquez.....Leo Ditrichstein
Alexis Borzosoff.....Alexis Polianov
Harry Stewart.....Hugh O'Connell
Mrs. Rose Jennings.....Josephine Hammer
Alma Curtis.....Frances Underwood
Dr. Frederick Curtis.....Orlando Daly
Arabella Mapes.....Clara Mackin
A Clerk.....Harry Falk

Leo Ditrichstein has the distinction of having made two successes in Philadelphia inside of one month's time. His first successful production was "Toto" which took Philly by storm and he outdid his first success when he appeared in "Face Value" recently at the Lyric Theatre. The audience were delighted with this new comedy. The story is taken from the Italian by Solita Solano and is really a lesson, showing that face-value is worthless and that an individual with plain physiognomy but with personality and cleverness can take the conceit out of one endowed with good looks and beautiful features.

Mr. Ditrichstein plays the part of Jose Henriquez the plain fellow and his artistic portrayal showed the calibre of his work. The story of the play is an old one, the careless husband, the neglected wife and the encouraged lover, the old domestic triangle. But the lines of "Face Value" are clever and the epigrams are more than clever, and amusing as well. Frances Underwood as the wife is worthy of special mention. Her work is always up to the mark. And Lee Millar and Orlando Daly were also excellent. "Face Value" is not only an entertaining comedy but has its dramatic moments as well. You will find it worth while.

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Revivals at Manhattan Opera House

Manhattan Opera House, with its vast stage and facilities for the presentation of spectacular productions, will be devoted during Christmas week to the revival of plays that have special appeal to the children. The stock company that has been formed recently by the management of the Manhattan Opera House will inaugurate its season by reviving "Little Red Riding Hood," "Cinderella," and "Uncle Tom's Cabin."

During the holiday week three performances will be given each day, "Little Red Riding Hood" will be the play Monday, Tuesday and Wednesday at the morning performance, which starts at 11 o'clock. Thursday, Friday and Saturday, "Cinderella" will be presented at that hour, closing at 1:15. The afternoon performance will start at 2:40 o'clock, and "Uncle Tom's Cabin" will be the afternoon and evening feature. These plays have been selected because of their appropriateness and adaptability to the scenic facilities that the big stage of the Manhattan affords. The new stock company will remain at the Manhattan until January 23, and there will be a weekly change of bill covering revivals of popular dramatic favorites.

PAULINE GARON *the dainty little Pathé player who is appearing in a leading rôle in "The Power Within," a recent Pathé production*

In the Song Shops

By Jim Gillespie

Fisher Sueing for Infringement On Dardanella. Rivalry at Garden. Friedman's "Gyp" Affair

JACK YELLEN

Steady consistent success has been the characteristic of Jack Yellen's career since "Are You From Dixie" brought about his transformation from a newspaper reporter to a songwriter. His latest contribution to the Forster catolog in addition to "Down By The O-hi-o" and "Kiss-a-Miss," is a beautiful waltz-ballad entitled "Mississippi Cradle" written in collaboration with Abe Olman. He is also the author of "I'm Waiting For Ships That Never Come In," the song which has proved the sensation of Henry Santrey's act.

IT became known this week that *Fred Fisher* has started legal action against the firm of *T. B. Harms*, owing to a number entitled *Ka-Lua*, which is being featured in the show *Good Morning, Dearie*, now playing at the Globe Theatre and which *Fisher* claims is an infringement on his song *Dardanella*. *Fisher* first heard of the song through a mutual friend but disregarded the warning until several other people called his attention to the similarity of the two songs. Procuring a copy of *Ka-Lua*, *Fisher* compared the numbers which resulted in him taking the above steps. He has retained *Nathan Burkan* as council and it is expected that the difficulties will be adjusted out of court.

Scene, Madison Square Garden

during the six-day race. Time, last Thursday night.—Ladies and Gentlemen: "I take great pleasure in introducing *Leo Lewin*, middleweight champion of the orchestra department of *Waterson Berlin and Snyder*" (loud cries of "*Atta boy, Leo*, go to him fast and it will be all over before you reach the chorus"). "I also take pleasure in introducing *'Taps,'* orchestra champion of *Irving Berlin, Inc.*" (Loud yells, such as "*Knock him over, Taps.* Catch him on the introduction and don't give him a chance to vamp.") "I also wish to announce that the boys will box strictly according to *Marquis of Music Publishing Rules*, will break clean on a royalty basis and that the rounds will consist of one verse and two choruses."

Gong! *Leo*, maddened by the sound of a *Berlin* number, leaves his corner with a rush, leading rights and lefts to the wind such as "*What's the big idea?* I came down here to plug *Waterson* numbers, why don't they play regular songs?" *Taps* counters with jabs to mouth, including, "*Waddyer* mean regular songs? What's wrong with your hearing? You have more wheels in your head than there are on the track." Both boys are yelling furiously at the bell. Round even.

Second round starts with the playing of another number. *Taps* staggers *Leo* with rights to jaw such as, "What's the idea of their plugging a *Waterson* number? You have that band hypnotized. I'm going to claim the fight on a foul." *Leo* shoots both hands to *Taps*, midsection, including "Go on outside and make a bon-fire with your orchestrations. Who ever heard of you? These people want to hear real songs and I'm here to see that they get them."

The boys are quarreling violently at the bell. Third round.

Both Boys Dash

madly from their corners, but stop short upon hearing the introduction of the following number. "*That's not my song*," screams Leo. "*It's not mine, either*," yells *Taps*. A terrible shriek rents the air and both boys start running toward the band, loudly yelling, "*Kill the band leader.*"

According to a Letter

received by *Ed Wolf* from *Grant Ege*, General Manager of *J. W. Jenkins & Sons Music Co.*, of Kansas City, *Miss Billy Brown*, who was well known throughout music circles as a writer and composer, died recently in the above city. *Miss Brown* wrote numerous numbers, including *Dangerous Blues*, and needless to say her many friends in the profession will be shocked to hear of her passing over the great beyond.

W. C. Handy

who has been under the care of specialists for the past three months, is slowly recovering from his long siege of illness. He is now able to take short walks and hopes to be back at his desk in the near future. During his sickness Mr. Handy lost close to forty pounds.

Ray Miller just dropped in to say hello. After getting his breath, *Ray* threw us the glad tidings that he had just recorded two records for the Columbia Co. for special release, namely, *Weep No More My Mammy* and *The Sheik*. *Ray* is always a welcome visitor. His hat would fit any normal head.

Maurice Richmond

is very much on the job these days putting the finishing touches to his jobbing establishment, which will be located in the Bush Terminal building on West 41st street. *The Richmond Supply Co.* has received its certificate from Albany and will consist of *Maurice Richmond*, president; *Max Mayer*, treasurer, and *Sidney Mats*, secretary. The new concern will open its doors on or about the first of the year. It is rumored that *Mr. Richmond* will celebrate the occasion by giving a typical *Richmond* party. If such is the case, *Kid McCoy's* famous punch is bound to be revived. We refer to the corkscrew.

Sam Perry

General Manager of the Connorized Music Rolls, is still patting himself on the back owing to the arrival of a son who tipped the scales at eight and a half pounds. The youngster made his first appearance December 2nd and the following day he became a connorized member of his father's concern.

Wolfie Gilbert chirps forth the news that he has released a brand new waltz ballad entitled *On a Moonlight Night*, and also bashfully admits that the notes and lyrics dripped from his ever-moist fountain-pen. After hearing the number we found our thoughts straying to *Grace Nelson, Yvette Rugel, Grace La Rue* and several other well-known songbirds. Not that the title had anything to do with it. No, indeed, we are over that age, but we do think the song would fit nicely in their repertoire.

Alex Sullivan and *Harry Rosenthal* have placed a new number entitled *Rainbows* with *Remick*. The boys claim it to be a colorful num-

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Weep No More My Mammy	Versatile Sextette
When the Rosaryano Was Over	Frank Coby
The Old Swimming Hole	Heim & Lockwood Sisters
Hello Prosperity	Margaret Young

ber and, despite its title, there was no storm preceding the signing of contracts.

Sid Caine sends us a rather modest note to the effect that he has refused two substantial offers for one of his numbers entitled *Cairo Moon*. Of course, *Sid* will sell should he get his price, and if names amount to anything *Cairo Moon* should be pretty high, in fact, the sky is the limit. *Sid* also wants you to know that he is reviving the famous *Purple Edition*, which is not in any way affiliated with the *Bryan* catalogue, more familiarly known as *The Grape Juice Special*.

Joe Davis, Generalissimo of the *Triangle* forces, has just sworn in another member to his melodious forces that answers to the title of *There's Only One Man That Satisfies Me*. It's a fast-colored number of the navy blue type which you will admit is some blue, in fact it is so dark that *Joe* finds himself playing on the dark keys, though orchestrations may be had in all keys. Oh, yes, we almost forgot: *Sam Gold* wrote the number. Take a bow, *Sam*.

Edward Fuchs, who has been conducting the melody dispensers at Iceland Rink for the past two years, paid his respects to *Fred Fisher's* gang the other day, which resulted in a real old-fashioned get-together party. Eddie came down to get acquainted with a few new numbers, so Rose Goldburg introduced him to the girls.

We Have Just Learned

that *Lew Pollack* of the Broadway writing staff and side kick of *Sidney Mitchell* also became a *Shriner* the same night his illustrious partner received the honors. The boys of the Broadway firm presented *Sid* with a pleasant surprise in the form of a diamond studded *Shrine* pin and were prepared to do the same for *Lew* but for the fact that *Lew's* wife beat them to it.

E. B. Marks

has procured the publishing rights to a brand new number entitled *The Eddie Leonard Blues* by *Val and Ernie Stanton*. It is a typical *Eddie Leonard* number and very reminiscent of his famous "*Ida*" song. The firm will publish it immediately and professional copies may be had for the asking, so please don't crowd because everybody will be served. *Judith Rothstein* told us it was a great soft-shoe number. *Judith* should know. She wears vici kid.

Is That So!

Leo Friedman, of the *Robert Norton Co.*, is nursing a bruised right hand owing to said fin coming in contact with the greasy jaw of a *Gypsy* fortune-teller. Two *Gyps* called at *Leo's* home the other morning just as he was about to start for his office and offered to read his palm. *Leo* wasn't interested, but *Mrs. Friedman* was, so the *Gyps* started to work. During the operation *Leo* noticed the male member of the team trying to do a hide-away act with a silver tray, so he politely lifted him under the chin. *Gypsy Rose?* We'll say he did.

Rudy Wiedoeft left our little town last Sunday for Chicago for the purpose of meeting his orchestra who has been playing in Los Angeles. *Rudy* and his boys are under contract for a four-months engagement in Chicago.

Speaking of Fred Fisher

reminds us that he has taken over a number from the team of *Carlo and Sanders* entitled *Dinny Danny*, and has also started on his catalog for next year by writing a number, *Silvery Moon*, which will be the first entry in the 1922 handicap.

Jack Yellen, who gave us *O-hi-o* and various other hits is renewing acquaintances around town. For the past few months *Jack* has been living in Buffalo with his folks.

At the Vaudeville Houses

WINTER GARDEN
Vanda Ala Production
Singers Midgets, Rae Samuels, Huston Ray and Whirl of New York Score

Whether *The Shuberts* are going to continue their original idea in introducing a vaudeville program to their audiences, the way they are doing this week at the Wintergarden or not, it is certainly a novel method in offering to the public something new. A condensed version of *The Whirl of New York*, with *Variety* interludes, is the headline attraction. A packed house witnessed a smooth running bill.

Florence Shubert and Girls opened the show giving the bill a good start. The act pleased. *Purcella Brothers*, with their novelty turn, kept the house in good humor with a series of stunts that were appreciated. They received much applause on their finishing stunt.

Joe Keno and Rosie Green offered their novel singing, talking and dancing skit in a capable manner. Their entire act was highly appreciated, especially their dancing bits. For their finish they offered a corking good dance, and the novel way they finished this dance accorded them much applause.

Mlle. Anna Codee, programed as a comedienne from *Gay Paree*, pleased with several song selections. *Kyra*, assisted by *Ralph Symington* and several girls, put over a corking novel dancing turn. *Miss Kyra* is a remarkable dancer and she can move her body in every position imaginable. Her various dances, especially the snake dance, received much applause. The turn closed to several curtain calls.

Closing intermission, *Roy Cummings*, with *Billie Shaw*, put over several minutes of nonsensical chatter. *Cummings* is there when it comes to falling all over the stage. He closed pleasing the entire house.

Bard and Pearl, two boys with a good line of talk, got by very nicely with their double. The comedian with a bit of a German dialect had the entire house with him. His clever way of delivery put the act over to a hit. They closed to much applause.

The second part of *The Whirl of New York* closed the bill. The entire cast are good workers and the various parts and songs were put over well. The various songs rendered throughout were well received. The entire house kept seated until the close of the entire performance. ROSE.

* * *

COLONIAL
"A Trip to Hitland" Hits

Willie Rolls leads the program by his stunts on roller skates. He is a very able performer and shows the results of long and successful training. *Peggy Carhart* is a concert violinist of no mean ability. Her program is almost entirely a classical one, very well done and much appreciated by the audience.

Valerie Bergere "and her Company" in a *"Dainty Comedy." Miss Bergere* and *Harry Warren* take the leading rôles and handle them very ably, the personality of the two meeting and remaining with favor. Their scenery is complete and pretty.

Lewis and Dody are a mighty funny pair. They really entertain with their *"Hello, Hello, Hello—and—Chera Bocha."* They are comical and their numbers are droll.

"A Trip to Hitland" is a treat. Seldom has the public a chance to see so large an assembly of the composers of the songs that are current and popular. Probably, though, the most appreciable phase of the act is their harmonious singing. This puts across their already likeable numbers in a way that imbeds them in the brain and remains there. One leaves the theatre still carrying the melody of *"Koo-Koo,"* sung by *Billy Frisch*, and *"That's the Meaning of Home, Sweet Home."* When one puts on his hat and coat to the mental music of a part of the show, it's a sure sign of an offering of quality.

Charles and Madeline Dunbar have a new type of act called *"Animalfunology."* Their imitations of the barnyard inhabitants are rather silly, but laughable.

Clever and admirable *Fritzi Scheff* never fails to please any audience. She is an old-time favorite that cannot be beat. The *"Swor Brothers,"* in their characterization of the Southern negro, are good. Their dialogue is amusing, subtle and witty. Such acts as this one, *"Jones and Jones"* and innumerable others are always greeted with favor by an audience, whether it be North, East, South or West.

Sonia Baraban and Chas. G. Groh have the last spot with their dancing number. It is full of novel features, grace, pep and spirit. There are several new drops which improve the tone of the act. GEORGE EVERETT.

* * *

RIVERSIDE
Bessie Clayton Tops Bill

Johnson, Baker and Johnson opened with their novel hat-twirling act. They succeeded in holding their own in opening position.

Huston Ray, concert pianist, had a hard time getting started, but after several selections rendered, the audience began to appreciate his work. He is a capable concert pianist, although he has appeared in vaudeville most of the time. Several curtain calls were accorded him on exiting.

Lew Brice and Co., assisted by *Ray Henderson* at the piano, followed. *Brice* is doing a singing and dancing turn that should win favor in the two-a-day houses. He did not go very well Monday afternoon, although his dancing got him much better results than his singing. His grotesque make-up is very original and added greatly to his turn.

Frank Gaby, with his talking, ventriloquial novelty, held the audience with his clever single. *Gaby's* ventriloquial stunts got over very well, likewise his stories. He was well received.

Bessie Clayton, in her dance playlet, *The Dance Party*, assisted by *Mercer Templeton, Guy and Pearl Magley*, and *The Versatile Sextette* closed intermission. The *Clayton* turn won the applause honors for the first half. *Miss Clayton's* various dances were executed cleverly, and the entire house appreciated her work. *The Magleys* and the balance of the act added greatly in putting the turn over in the hit class. Several minutes of applause were benefited by the turn on exiting.

After Topics of the Day, *Mme. Juliette Dika* sang several exclusive numbers especially written by *Arthur E. Behm, Ballard MacDonald* and *Jimmie Hanley*. Most of the numbers, although good ones, did not benefit *Mme. Dika* much. The house did not seem to appreciate her work until several songs had been rendered. Fair applause on her exit were the results.

Arthur McWaters and *Grace Tyson*, with their latest offering, *There Is Nothing New Beneath the Sun*, had them going with their clever comedy sketch. Every morsel of the turn was certainly appreciated. *Mr. Les. Poe* at the piano did very well in assisting. The turn closed to tremendous applause.

Closing came *Eddie Kane and Jay Herman, the Midnight Sons*, with their clever talking and singing turn in a *Ragtime Cocktail*. The boys cleaned up with their clever and original novelty. Both are favorites around New York, and when they appear at any up-town house they can safely feel at home. A smashing hit was the result of their clever act. The entire house remained seated throughout the turn, and the boys should certainly be given credit for holding the house in. ROSE.

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ALHAMBRA
Rae Samuels Tops Bill

Melnotte Duo, who opened, have achieved something new for the introduction of balanced ladder climbing. The main part of their act, full stage, takes them to a tight wire for some old and new stuff and some laughs.

Frank Ward and Dollies kept the out-fronters interested with his finger dancing. His stage deportment was not good, however, when he looked resigned and scowled because the orchestra made a perfectly logical mistake in tempo for one of his dances.

Raymond Bond, with solid support, handled his homely sketch for results. When they weren't laughing they were chuckling. *Harry Tighe* tinkered and tampered with our risabilities. His stuff is fly. Some of it's turquoise. His two comely assistants really assist. And he can put over one of those *"Smile when the world's all against you"* recitations without sickening his listeners. His own smile's the reason.

Margo Waldron and *George Halprin* offered the best act in vaudeville done by a solo dancer and a pianist. They were recently reviewed in detail in these columns.

Kirby, Quinn and Anger, in bits of proven entertainment value, helped the good work along. Opening with the old one anent two actors fired out of the theatre, they unbottled some good dancing and worked right up to a strong finish.

Rae Samuels followed with some of the best songs she's ever had. Programed as exclusive, most of them were. She's got the right idea in selecting her material. She had to do three encores and then make a speech.

The Love Race closed. We thought Keith was going to cut out these expensive production acts. This one is neither more nor less bits of *"Checkers"* and the familiar stuff of mistaking the twin girls, each for the other.

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PALACE—CHICAGO
Harry Fox Act Headlines

A good show taken by and large. *Emile* and *John Nathane*, an agile pair, open with acrobatics interspersing comedy to good advantage. *Scanlon, Denno Brothers & Scanlon*, nimble boofers and fine harmonizers, scored generously. Nothing slow about this act.

Rolfe's Revue followed. This is a dialogless revue where all "do their stuff" whether it be singing, dancing or blowing cornets—and do them well. The inevitable *Tuck Me to Sleep In My Tucky Home* was duly represented, and for a novelty a collar-ad youth rendered a song about the glory of dear old Broadway, stating in it that "he would rather be a beggar there than some small-town millionaire," which shows how silly some people are! A soprano in this act ventures to dance whilst she is warbling, much to the annoyance of the spectators. The act pleased nicely.

George Ford and *Flo Cunningham* are mighty personable and possessed of manners, but methinks they could use new material. As it now stands, all they gab about is their married life, and fool about how they treat each other off-stage, about which nobody cares a continental. *Frank Van Hoven*, the dippy mad magician, kept the house in an uproar. Here is a fellow who knows he is crazy and cashes in on it! Or, perchance, he is crazy like a fox but makes you think otherwise!

Harry Fox with beauteous *Beatrice Curtis* followed. Smartness throughout marks this offering and it is in a great measure put over because of the rare pulchritude and daintiness of *Miss Curtis*. She is a sight alluring to behold! *Sarah Padden and Company* in a weepy playlet anent mother love put the damper on gaiety with her entrance. She is a harrowing sight and when she speaks gooseflesh crops all over you. An unpleasant offering to put midst song and dance, but this afternoon the audience liked it.

Herschel Henlere scored nicely. He invariably does. *Four Lamy Brothers*, supreme aerialists, closed. SEGALL.

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PALACE

Singer's Midgets Head Big Bill

The *Four American Aces* opened the program with a fine assortment of casting feats that put the opening act far above par. Their work on the horizontal bars was admirable, and these four boys, *Roy Luken, Joseph Kuhns, James McCall* and *Charles Seymour*, were a sensation.

In second spot *Eddie Greenlee* and *Thaddeus Drayton*, two clever colored boys, put over a series of intricate dance steps that brought a big hand. These boys are the personification of pep, and their patter "in five different languages" was a scream.

Frank Wilcox in a door-slamming farce *"Sh-h"* proved to be a noisy affair written by *Vincent Lawrence* in which several adoring females make desperate attempts to dodge engagements in order to stay alone with their latest infatuation. The sketch might be a riot on small time, but seems scarcely up to the Palace standard.

Margaret Young, assisted by *Rube Bloom* at the piano, put over some nifty songs which border on the ragged edge at times. Her sequel to the chorus girl recitation tells the *"distance from Childs' to the Ritz."* Her delivery is good, and her pleasing personality is always a great asset. It seems rather a pity that *Miss Young* should drag in the *"blue"* stuff when she can get by so brilliantly without it.

Singer's Midgets closed the first half. The show is elaborate and is an excellent vaudeville entertainment. The ten scenes had everything from a Spanish show to a wild West exhibition. The animals, elephants, dogs, deer and horses add to the interest of the act. The offering is in a class all by itself, and is a one hundred percent. vaudeville novelty.

Eva Shirley and the *"California Ramblers"* with *Al Roth* followed intermission. *The Ramblers* are a nine-piece jazz orchestra that scored a hit.

James Watts, direct from *"The Greenwich Village Follies,"* assisted by *Rex Storey*, did virtually the same act that he did in the *Follies*. His exaggeration of an opera singer seems to be as funny as ever and he scored with the spectators.

Ben Welch, the Hebrew comedian, followed in next to closing spot. He was ably assisted by *Frank P. Murphy* and was nothing short of a sensation.

The *Luster Brothers*, contortionists, closed the show.

* * *

Allens Retire In Cleveland

Cleveland, O., Dec. 14.—A change of importance in the picture exhibition field here is announced in the withdrawal of Jule and J. J. Allen as managers of the Capitol Theatre, recently opened in connection with a market-house project on the West Side. Backers of this enterprise are members of the Gordon Square Company. Through a special committee B. C. Steele, manager of the Lucier Theatre, has been appointed manager of the Capitol. Feature pictures like "The Three Musketeers" will be the policy, according to the company.

APOLLO—CHICAGO

Lew Fields Scores

Keen wit, humor of the robust variety, pulchritude a-plenty, novelty, talent, song and dance—they are all represented abundantly this week at this theatre. A veritable joyfest awaits you. Beginning with *General Ed. Levine*, a juggling sailor, you are regaled with comedy juggling that will tickle you nobly. This act also can boast of a most novel and tricky drop that adds not a little to the fun. *Belle Oliver*, gorgeously gowned, winning of person and with ability to put over songs, followed. She is too good for the material she is using and would greatly benefit herself by securing some real numbers.

Jack Conway & Co. in an intoxicating comedy, "The Cellar," assisted by *Edward Lynch* and *Mary Ebert*, scored continuous merriment with their pilgrimage for a man-sized swig at the prohibited albeit not departed "hootch"! *Conway* is an expert at comedy and he has in *Lynch* a good foil. *A. Robins*, the walking music store, won much laughter and applause with fishing forth from capacious pockets everything from a waste-basket to a bass viol. It would not have surprised the audience if he drew forth a piano or an automobile.

The first half was closed by *Lew Fields* in a mighty good condensed version of "Snapshots of 1921," with *Lulu McConnell*, and a capable company not the least of which is a comely and sprightly chorus. It is a sumptuous offering and easily worth the admission price in itself! *Yvette*, with *Eddie Cook* and *Kino Clark*, opened the second half. This charming little lady wears good and costly gowns and cavorts in a setting worthy of "The Follies" This act supplies music, song and dance in fine style and immensely to your liking.

For uproarious laughter the garland of gooseberries rightfully belong to *Lulu McConnell* and *Grant Simpson* in the latter's good sketch, "At Home." They are assisted nicely by *Bunk Simpson*. Here you see home life as it is—a squall one minute that threatens disruption, then a clear sky; immediately another eruption followed quickly by another clearance; they fight and spit and argue and hesitate not to use their fists—though underneath it all you sense the current of good comradeship that flows, and you know you are witnessing nothing more serious than marital existence as is. All through the antics of *Lulu McConnell* keep you convulsed. She should have a full-length play written for her. A cross between *May Irwin* and *Marie Dressler* is she!

Fred Allen next to closing and in a hard spot had no trouble whatever in putting his comedy across. He is a very able comedian and a good fellow for he held the stage for the closing act, *Joe Fanton & Company* in acrobatics helping them with his quips and losing not a single spectator. If all next-to-closing acts would do as much these last acts would have a much nicer time of it. *Allen* remained on the stage all through the exit march, bidding the folks good-bye and regretting they could not remain a bit longer! A good show—what? We'll tell the world it's more than good. SEGALL.

CRITICS STAGE CLOWN NIGHT

Reviewed by

KARYL NORMAN

(The Creole Fashion Plate)

The long-awaited opportunity for a performer to sit in judgment over a critic arrived on Tuesday night at the N. V. A. Club when the eleventh Clown Night of the season was presented under the direction of the critics attached to the different theatrical trade journal staffs.

Ed Hurley acted as announcer for the evening, and after the preliminary opening by *Glenn Condon* in the audience, *Hurley* made his first appearance, and started the show by asking four of the newspapermen in the audience, consisting of *Lew Straus, Jerry Heller, Pete Horowitz* and *Jerry Hoffman*, whether they had secured the names of all the acts in the audience. To this question they replied that they had. Whereupon, the curtain was drawn aside and two girls, bearing a sign, which read, *"If you don't laugh at us, God help your act!"* were disclosed. This served to bring in the first big laugh of the evening.

Eight chorus girls, attired in hokum costumes, and using comedy make-up then followed, with a parody on the *"Clowning"* song called *"Knocking."* The girls did the chorus gestures in burlesque style, were led in the number by *Walter Winchell* who worked in typical *George M. Cohan* manner.

Barney Ferguson, the old-timer, followed a set of slides which told about himself, and did a real old-fashioned monologue which served to get laugh after laugh. At the finish *Tommy Gordon* jumped up in the audience and introduced *Ben Welch*, who was present, and who received a tremendous ovation.

The Fashion Plate Review, offered by the *Four American Beauties* was announced to be the next bit, and we all sat back expecting to see some beautiful costumes. On the rise of the curtain, four men in comedy make-up were discovered.

A burlesque on the *Sothern and Marlowe* balcony scene in *Romeo and Juliet*, with *Harry Downing* doing a *Nance Romeo* character and *Hal Springfield* as the beautiful *Juliet*, and who did appear beautiful in spite of a mustache which he wore for comedy purpose, was done in song, and got a big laugh at the finish which consisted of the balcony falling over on both *Romeo and Juliet*,

At this point the artists in the audience started a feature of the evening, by hissing *Ed Hurley*, the announcer. *Jerry Hoffman* standing out in the audience at that moment, yelled *"Get the sign, Ed!"* and *Hurley* immediately secured the opening sign, which predicted vague things if we wouldn't laugh at the critics. The hissing subsided immediately—for a while. It might be well to state right here and now that all the booing and hissing done in the audience was done in fun, and the manner in which the critics, particularly *Ed Hurley*, took it, showed them to be regular fellows, and real sports.

Three Blighty Girls, who scored the big hit of the evening up to that part of the show. They opened with *"I Love A Lassie,"* with their faces hidden from the audience, and when they were shown the girls were discovered in black-face make-up. They sang several other numbers and did some wonderful tap-dancing.

The Donegan Sisters appeared in a burlesque on the *Bennett Twins*, in which both scored with their sweet appearances and personality. They make a wonderful team, and the lines of the parody on the *"Old Swimming Hole,"* telling what *Jack Lait* was supposed to have said about their acts, went over for big laughs.

Ed Hurley then did a parody on *Shylock's* speech, in which he portrayed the part of an actor pleading with *Mr. J. J. Murdock* for work. He was again good-naturedly hissed off. *Frank Thornton* recited a burlesque on the *Moth and the Flame*, while *Val and Ernie Stanton* appeared in pantomime as those characters amid big laughter. The quartette which appeared in the first half, again appeared here, as newsboys, all wearing beards. It looked as though the critics were out to gyp the artist, by repeating acts too soon. *Hurley* then announced that as no show was complete without a saw bit, they would offer one. One man in a screamingly funny make-up pretended to play, while the real player was off-stage. Two others walked up and down the stage during the playing. The real player was disclosed when a piece of the set was removed.

The *Posing* scene from *Faust* was a comedy-hit done by *"Nibla" Brice* and the stout chap who is in *Frank Juhas'* act.

A Burlesque on *Karyl Norman* was offered by *Bobby Beaumont* who made a very good appearance in the *Vamp* costume, the writer formerly used, and the different critics proved to be very clever. Every time he started to sing a line, a different critic would object to the wording.

(Editor's note: *Karyl Norman* appeared after *Ellis* and scored one of the sensations of the evening. *Mr. Norman* appears too modest in his write-up to mention himself. Pardon the interruption).

Tommy Gordon and *Eddie Kane* ad libbed and drew laugh after laugh. At the finish, *Tommy* made a little speech in which he drew attention to the fact, that even though the audience were kidding the critics all evening, they had to admit that they had more laughs all told than they've had at many a Clown Night, and that the critics are to be given all the credit in the world. I certainly agree, and so did all the others present. *Ed Hurley* came on, and the hissing started again. *Jerry Hoffman* dashed on with a pair of ear-muffs which he placed on *Hurley* and got a shriek of laughter from the audience. *Hoffman* made a little speech in which he told the audience that *Hurley* was really responsible for the success of the evening, and that *Hurley* was deserving of most of the credit for having made the audience laugh. *Hurley* was then accorded a real ovation which made up for all the kidding he had to stand for during the evening.

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FIFTH AVENUE

Spiritless Amusement

Running as it did Monday afternoon, the show at the above house was strictly of small-time standard. This is a deviation from the usual policy the house has maintained heretofore. Several audible yawns during the course of the entertainment attest to the truth of our convictions.

Murray Kissen & Co., featured in the billing, thrust upon us *The Barber of Seville*. All nourishment had been chewed from this style of act when *The Avon Comedy Four* offered their *"Hungarian Rhapsody."* *Kissen's* presentation makes use of a barber-shop as its base of action, whereas the *Avons* used the restaurant kitchen. Aside from several bits suggestive of the *Avon* act, the similarity ceases as *Kissen Co.* is far inferior to that of the *Avon Quartette*.

The opening spot was assigned to *Raymond Wilbert*, who used hoops quite skillfully and used a monologue quite deplorably. *Wilbert* belongs to that school of opening acts which should be seen and not heard.

Williams and Taylor next, acted as an anodyne to an otherwise queasy procession. These boys of dark complexion hoofed for fourteen minutes and reaped their just reward by way of applause.

Edward Esmonde and Co. followed the *Kissen* turn in a frothy sketch entitled *Mrs. Latham's Career*. Its death was inevitable from the rise of the curtain. Not that we wish to recant, but a piano solo was exceptionally well done during this act. *Burns and Lynn* fared well until they resurrected "the boy in the balcony, feet in the orchestra, Longfellow" pun. They were doomed thereafter.

Ray Raymond, assisted by an exuberance of femininity, delivered a few songs in his best juvenile manner. *Raymond* is capital and is assisted by three pianists and a sister-dance team.

Billy Hallen, an individual with an inexplicable stutter, monologued the gathering for 11 minutes. The walkout greeted him and continued through the closing act of *Cummins and White*, who deserved a better position on this mediocre bill.

ELIAS.

FORTY-FOURTH STREET

Bessie McCoy Davis Tops Bill

Opening with an elaborate setting, *Torino*, "the only pupil of *Paul Cinquevalli*" offered a well-staged novelty juggling act that brought a big hand. His coin-rolling on the top of a Japanese umbrella seemed to take well, and was unusual. In second spot, *Joe McCormack* and *Billie Regay* put over some dance steps that were extremely peppy and probably difficult. If they only wouldn't try to sing. However, *Joe* scored with *Strut Miss Lizzie*.

"The Broken Mirror" was a sketch with one solitary idea, that of a man posing behind a mirror and going through the exact motions of the person looking into the supposed mirror. This was funny and exceptionally well handled. The players were unnamed on the program, although the Schwartz Brothers have always been associated with the act.

Jane Green, with the powerful voice, and *Jimmy Blyler* at the piano, put over a bunch of songs with gusto. *Oh Dear* was a riot. *Bow Wow Blues* and *Bimini Bay* went well. *He's Got Just What I Want* made everybody sit up and take notice. *Miss Green* was recalled many times, and practically stopped the show.

The "Modes and Models" revue, a sort of display that one might expect to find in a large department-store fashion show, was a generous display of suits and gowns, worn by reasonably good-looking models. To string the affair together *John Dougherty* sang a couple of special numbers, and *Martine Berley*, a pretty girl dressed in rags, danced charmingly. The whole thing seemed amateurish, but the beautiful clothes made up for a great deal.

Francis Renault followed, using the same setting. Nothing amateurish about him! His gowns, his walk, and his voice—all were remarkable. His impersonation of *Farrar's* singing an aria from "Carmen" is very fine. The *Ruth St. Denis* impersonation is interesting and astonishingly graceful. Renault wears some gorgeous gowns.

Walter Brower monologued his way into popularity and gathered in many laughs with his descriptions of his wife. *Bessie McCoy Davis* in "Castles in the Air" clowned and danced agreeably, ably assisted by two long and limber chaps, *Jack Barrett* and *Emmett Merrill*. The elaborate finale was effective.

Milo? the tramp whistler and animal imitator was keenly enjoyed and drew hearty applause. He sang *I Wonder* and featured it as a closing number for his act.

Harold Lloyd in "High and Dizzy" replaced *The Washburns* as the closing act.

CONN.

LOEW'S STATE

Will Rogers and Sally Fields

Capacity in the big theatre Monday evening with the credit due *Will Rogers* and *Sally Fields*. After the overture, the manager announced *Rogers*, who came out and talked until his time was up. All of his remarks were witty, as well as original. Among them was the remark that this wasn't the first time he opened a show. He was forced to come back twice.

Excluding *Rogers*, *Sally Fields* ran away with the hit of the show. *J. Russell Robinson*, composer, was at the piano, and *Miss Fields* sang two of his songs, namely, *Sweet Man o' Mine* and *How Many Times*.

The Rockos started the regular vaudeville. They have an unusual acrobatic act, the woman doing the lifting that a strong man generally does, and was appreciated accordingly.

On second were *Bert & Vera Morrisey*, but they did not go well. They sang two special songs that did not warrant much enthusiasm from the audience and their attempts at comedy were sad. They took one bow.

Tabor & Green, colored entertainers, were a qualified hit on third. They sing, yodel, one plays the piano well, and they both put comedy over. The way *Tabor* sang *"Pagliacci"* brought the house down.

Chisholm & Breen followed, and they also pleased the large gathering. They have one of the prettiest sets we have seen for a sketch. The first part dragged a trifle, but at the end it was speeded up enough for them to get by nicely.

IRVIN V. WILLAT

who has just completed his work on "Fifty Candles," a Hodkinson release

Sally Fields sang for 20 minutes and the vaudeville section was closed by *The Frill Shop*, a neat, small revue. In fact, the act has everything needed for a small-time revue—pretty girls, low comedy, gorgeous gowns and catchy music. The *Pauline Frederick* feature, *Lure of Jade*, followed.

ALLEN.

EIGHTY-FIRST STREET

Johnny Burke Is Hit of Show

Bill and Blondy, "Just Boys," opened the program with acrobatic feats of balancing that won them a good hand, particularly the foot-work of the larger of the two. In second spot *Harry* and *Grace Ellsworth* started with some rhymed patter that seemed rather flat, but when *Grace* appeared in a backless, more-or-less skirtless gown and sang *I've Got the Joys*, the act picked up wonderfully. A vivid blue costume was duly appreciated by a stage-box crowd of youngsters. *I've Got the Red, White and Blues* also went over well. They closed to numerous bows.

Ernest Anderson and *Marjorie Burt* in a mountain-climbing sketch, "The Dizzy Heights," by *Paul Gerard Smith*, proved to be a domestic wrangle of the usual sort between honeymooners, with the novelty of the whole argument taking place on a mountain top. The scenery was effective and the snow-storm at the end was cleverly done.

Douglas Leavitt and *Ruth Mary Lockwood*, former stars in "Take It From Me," offered a merry makeshift, which had the air of spontaneity about it, that generally takes with an audience. Their before-and-after marriage skit proved amusing and doubtless true to life. *Brother Ray* assisted at the piano.

Johnny Burke in his scream, "Drafted," kept the audience in an uproar with his description of his trials at the draft board examination. He played *Oh, What a Pal Was Mary* as various members of his company used to play it at the "huts," which is one more reason to rejoice that the war is over.

Marion Sunshine appeared, following *Burke*, and announced that, due to an accident to her sister, *Miss Tempest*, they would be unable to give their act, "A Broadway Boquet." There was a notice in the lobby that they would appear at the evening performance.

Lois Weber's "What Do Men Want?" closed the performance.

CONN.

HAMILTON

Trixie Friganza Headlines

Trixie Friganza is topping the bill at the Hamilton this week, but it remained for *Burns and Freda* to collect the applause honors Monday evening. The program was slightly switched, *Miss Friganza* jumping from next to closing to the spot ahead, with *Burns and Freda* dropping to the next to shut position.

The *Clown Seal*, a truly remarkable animal, gave the show a fast start with an assortment of tricks that warranted constant applause. It is a very interesting offering and stands supreme in its particular field. *Leo Beers*, immaculate and entertaining, offered a variety of amusing songs, one of which was quite risque, but cleverly covered up. His whistling solo with cello accompaniment was a treat to the ear. *Florence Ames* and *Adeloide Winthrop* in *Alice in Blunderland* went over to their usual hit with *Ames* causing much merriment with his *Bride* number. The burlesque on Russian drama also caused much laughter, as did their closing bit entitled *Infernal Revenue*.

Trixie Friganza is still doing the same turn, with her sure-fire chatter gaining the usual results. *Miss Friganza's* songs did not go over to their usual hand, even the conversational number falling short. However, her talk went across with a bang and left them wanting more.

Burns and Freda got off to a fast start and lost little time in romping ahead of the field. Their Wop crossfire just about tied up the works with the mandolin and guitar specialty also going over to big results. For an encore they offered a couple of choruses of *Mr. Gallagher and Mr. Shean*, something entirely unexpected, and took the house by storm.

Renee Robert assisted by *Syd Keyes* and *Jay Russel* went right to work on their tough assignment and left little to be desired. Several songs and dances were offered, the stepping proving the feature of the turn. When it comes to ability, grace and personality, we take pleasure in handing the palm to *Miss Robert*. She is an artist in her particular line and her toe work was nothing short of a revelation. One of the boys contributed an eccentric dance that was well above the average, but would profit were he to eliminate the song preceding it. It means nothing and gets him nowhere. Most of the house remained to see the feature picture, *Ladies Must Live*, featuring *Betty Compson*.

GILLESPIE.

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New Acts of the Week

ROYAL
Well-Balanced Bill

Van Horn and Inez in *Sixty Turns a Minute* gave the show a flying start. Their dancing on skates was well done and amply rewarded. *Harry and Dennis Du For*, the *Idealists of Dancers* followed. Their footwork rivals their name for swellness. These boys certainly believe in team work; they perform like two puppets operated by the same wire. They separated only for a brief moment toward the finale, but seemed to realize their mistake and united again for the last lap. More dancing and singing and less comic talk, at which they were a complete flop, will keep them out of second spot.

'Tis and 'Tisn't, written and presented by *S. Jay Kaufman*, with *Leo Donnelly* and *Stella Larrimore*, is a distinct novelty and the audience *"fell for it"* immediately.

Herman Timberg offered *Little Bits* and received lots of applause in return. The majority of his numbers scored easily. Particularly his dance with the fiddle as a partner and his imitation of himself. *Rock-a-Bye-Baby* and *Rosie* were his vocal offerings. Like the numerous other vaudeville performers, *Timberg* resorts to a *Jewish* saying or word here and there, and they always get results. It would not be fair to overlook the fact that *Mr. Timberg* is original, inasmuch as he wears *real* glasses and not merely shell frames.

The first half of the bill terminates with the *George Choos* offering *"Springtime"*, formerly known as *"Under the Apple Tree,"* which is a snatch of musical comedy. The entire company of six does creditable work. They sing *"Springtime"* and *"Every Man in History."* The entire thing revolves about a stolen pocketbook and is recipient and deservant of a solid round of applause. A lot of laughs are also obtained at the expense of the much abused Ingersol. *Loring Smith* handles the comedy excellently.

Jack Osterman does a single that was tendered a tremendous approval. Although he deserves a good hand, it was really a surprise the way he had all, or nearly all, applauding most of the time. His turn consists almost entirely of comic stories some of which aren't new by any means, but they all got by with flying colors. Perhaps his pleasing personality can be *"blamed"* for his success. All of his song offerings, including *Ma*, a rather aging and overworked number, brought forth thunderous applause. He responded to three encores.

The headline spot was graced by *Gertrude Hoffman* and her *American Ballet*. Vaudeville audiences know what to expect from this much-heralded entertainer, and, as usual, were not disappointed. *Miss Hoffmann* must be congratulated upon her sportsmanship, by giving her capable subordinates ample time to exhibit their talents.

Walsh and Bentley are billed as *The Handy Men*, and seem capable of better things. They should not, however, attempt to talk at all. As they are at present, they are a poorer tailender than the *Phillies* in the National League.

BUMBERG.

Georgia O'Ramey and Co.

Sketch, Twenty-two Minutes, Full Stage, Reviewed at the Audubon on December 7th.

Miss O'Ramey has a sure-fire act in this, the probable title being *The Stolen Rubies*. As the curtain goes up both the door and telephone bell are ringing and *Miss O'Ramey*, as the maid, is endeavoring to answer both. This started the act with a laugh and the pace was kept up throughout the piece. The plot is worked around some stolen rubies which are finally discovered by the maid who receives the reward offered for their return. There are many funny situations throughout the piece with *Miss O'Ramey* collecting most of the honors. Her *drunk* scene following the discovery of a flask brought forth many laughs and the curtain found the house in a very responsive mood. The act is pointed toward the Shubert time and should prove a valuable acquisition to any bill.

ALLEN.

Leo Donnelly & Co.

'Tis and 'Tisn't. Fifteen minutes. Reviewed at B. F. Keith's Royal.

'Tis and 'Tisn't, the new sketch by *S. Jay Kaufman*, can safely be called original, although vaudeville performers have often, in their comic talks used some of the subject matter, namely, comparing life as it really is with the way it is presented in stories, plays and movies. However, these comparisons have never before, to our knowledge, been put into action, and judging by the reception tendered this sketch, truly *"action speaks louder than words."*

Mr. Leo Donnelly was given a cordial reception by the audience upon entering, and he and *Miss Larrimore* settled right down to their task, which called for capable performance, and did not disappoint. The *'tis and 'tisn't* sides of the following five numbers were presented: *Going to War; Smoking in the House; Husband, Wife and Lover; Drunken Husband; and Husband, Wife and Baby.* Each number was rich in the realism and humorous phases of life as it is in fact and fiction. Only once does it overstep its bounds, and that is in the speech of the young man going to war. It sounds even too stagey for the stage, but as farce, it is good. Also, it would be to the act's advantage if Mr. Donnelly left the flag out of this scene entirely. The flag can never be used effectively where comedy is the object, as it is in this case. Otherwise this sketch should make a home run wherever it is presented. It is easily comprehended and there is no danger that any part of it will be over the heads of any audience. The audience at the Royal was generous in its applause, and the married folks fairly shrieked at the Husband, Wife and Baby number.

BUMBERG.

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Modes and Models

A Fashion Review, Fifteen Minutes, Full Stage, Special Set. Reviewed at the 44th Street Theatre.

The Shuberts presented a fashion show, *"Modes and Models,"* which started off with a prologue telling of the necessity of dress to complete the success of milady's happiness. A dress for every hour of the day. *John Daugherty* sings a song by *Kay Kendall* and *Lester Scharff* describing the afore-mentioned gowns for every hour. Whereupon the curtains part and pretty models amble more or less gracefully across the stage in sport suits, afternoon frocks, and evening gowns, with fur wraps to match. It was for all the world like peeping in at a department store fashion show, for the girls, many of them, lacked stage presence.

A dainty miss, *Martine Berley*, attired in rags and tatters, stands admiring the throng of gorgeously gowned damsels, and occasionally dances a few pretty steps while the models are changing. Somehow the review ambles along half-heartedly, and shows an uncertainty of purpose, save that of displaying the beautiful garments. And this it does, to perfection. The clothes are marvelous and quite justify the several inches of fine print on the program giving credit where it is due for the creation of the designs. With a bit more careful rehearsing and after the models become more accustomed to the footlights, the review should go through more smoothly and with a less amateurish air.

CONN.

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Bessie McCoy Davis

Castles In the Air. Twenty minutes, full stage. Special set. Reviewed at 44th Street Theatre.

A setting, with silhouettes on the walls of famous stage artists, makes an effective background for *Bessie McCoy Davis* to dance through her impersonations. *Jack Barrett* and *Emmett Merrill* open with a dance into which *Miss McCoy* breaks, and asks what they are going to do in this new act. They say that the script calls for a scene in Spain. *Miss McCoy* changes to a fancy costume while the men do a *Primrose* type of dance. A dainty blue gown, with a quaint picture hat, is her costume for a graceful old-fashioned dance that is cleverly contrasted with the *Yama Yama* dance with which she follows it, making the *Yama Yama* costume out of the dainty blue gown by taking off various layers of silks and flounces. This novelty dance, which originated a number of years ago in "The Three Twins," is just as grotesquely delightful as it was formerly, and *Miss McCoy* seems to enjoy her bouncing about as much as ever.

Barrett and Merrill, both long and lanky dancers, try to outdance each other, and it would be hard to say which was the better of the two. They contribute capable support to the act and their dancing is to be highly commended.

The closing number, *Castles In the Air*, is a melodious song, and the setting, which opens high at the back with big golden gates on which play bright lights, and the silver inclined path up to the "castle in the air," is artistic and novel, giving the act an effective finale.

CONN.

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20 YEARS AGO TO-DAY

Robert McWade has made arrangements to start on a starring tour in "Rip Van Winkle" about Christmas time.

Maude Adams in "Quality Street" is at the Knickerbocker Theatre.

Langdon McCormack's new play, "An Old Colony Girl," will be seen for the first time at the Gotham Theatre, in Brooklyn, the week of Dec. 16.

Charles Willard, who recently celebrated his one thousandth performance in "Alvin Joslin," will start on a starring tour immediately after the holidays, under the management of Albert Mellen.

5 YEARS AGO TO-TAY

Jane Cowl is to be starred by the Shuberts in John Galsworthy's drama, "The Fugitive," which is shortly to go into rehearsal.

"Her Soldier Boy," with book and lyrics by Rida Johnson Young, and with music by Emmerich Kalman, was produced at the Astor Theatre, Dec. 6. Cast includes Clifton Crawford, Beth Lydy, John Charles Thomas, Adele Rowland, Cyril Chadwick, and Mildred Richardson.

Florence Earle opened in Providence in the Ada Lewis rôle in "Very Good Eddie."

Percy Haswell has been engaged by Selwyn & Company for "A Woman of To-day," by James Forbes.

Herman Leaving Follies

Al Herman, who is now one of the featured players in "The Greenwich Village Follies" at the Shubert Theatre, has tendered his notice, to go into effect Saturday night, December 24th. Herman will return to vaudeville and open at the Riverside, Keith circuit, on December 26th, doing his blackface specialty. Harry Norwood, of Norwood and Hall, is reported to have been signed for Herman's rôle in the show.

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Miller Rejoins Avon Four

Eddie Miller, who was one of the original men in the Avon Comedy Four, has rejoined the act, replacing Sammy Lee. Miller was recently seen in a single.

Vaudeville Bills for Two Weeks Ahead On Pages 868, 869, 896, 897, 898

DRAMATIC MIRROR

PAULINE STARKE *who appears as "Donelle" in the Louis J. Gasnier production, "Silent Years," from the novel, "Mam'zelle Jo," by Harriet Comstock. It is a Robertson-Cole picture*

Little Trips to Los Angeles Studios

With Otto Henry Harras

AGNES AYRES, who has just finished her first starring picture for Paramount, "The Lane That Has No Turning," and *Jack Holt*, also recently elevated to stardom, will play the leading rôles in "Too Much Efficiency."

Elmer Harris, supervising director for Realart, has bought the home of *Mary Pickford's* mother and two lots additional, which will be transformed into tennis courts for the use of the Realart scenario staff.

Dorothy Dalton started her Paramount star picture, "Tharon of Lost Valley," adapted by *Beulah Marie Dix* from *Vingie E. Roe's* story, last week. *Jack Mower* plays the leading rôle opposite *Miss Dalton*. It is a western type of story and the part is well suited to *Miss Dalton's* abilities. *Frank Campeau, Irene Hunt, George Field* and *Clarence Burton* are in the cast.

Penryn Stanlaws is expected back at the Lasky Studios next week with several new stories from which he will select and prepare his next production for Paramount pictures. As usual he will live at the Hotel Hollywood.

Ninety per cent. of the visitors to Los Angeles want to go through a picture studio. To my thinking about one per cent. get permission to enter the sacred portals. Picture producers are proud of their plants and would like to welcome the public. Why then are they so exclusive?

May McAvoy has returned after a two weeks' vacation and will start work at once on a photoplay from an original story by *Olga Printzlau*. *Maurice Campbell* will direct it.

Norma Shearer

the talented young ingenue, whose work in leading rôles during the past few months has brought her to the front rank, has been engaged to support *Eugene O'Brien* in his new Selznick picture, "Channing of the North West," now being filmed under the direction of *Ralph Ince*.

Work on "Beyond the Rocks" has started at the Lasky studios. *Rudolph Valentino* has been engaged to play opposite *Gloria Swanson* in this new picture from the *Elinor Glyn* novel. *Mrs. Glyn* has arrived in Hollywood to lend her valuable assistance in the filming of her story.

Thomas Meighan

has returned to Hollywood after a couple of weeks' sojourn in Manhattan, and is now starting on his new picture, temporarily titled "The Proxy Daddy." It is an adaptation by *Olga Printzlau* of the *Edward Peple* book. *Leatrice Joy* is the leading woman in this production. *Alfred Green*, who directed *Mary Pickford* in "Little Lord Fauntleroy," is directing.

Helene Chadwick, Goldwyn featured player, will give a dinner party at her home during Christmas week.

Richard Dix, soon to be seen in "The Sin Flood," will spend Christmas at home with his mother.

James Rennie, who plays the lead in *Basil King's* new picture, "The Dust Flower," is going to New York to spend his first wedding anniversary (December 26th), as well as Christmas, with his bride, *Dorothy Gish*.

Doris May, the popular R-C star, sitting snugly in the arms of her director, William A. Seiter, and his assistant. Mr. Seiter, is the smiling personage at the left of the picture

James Carrier is tending to the publicity for R-C, covering the Pacific States. His headquarters are at San Francisco.

Buster Keaton's

well known heavy man, *Joe Roberts*, is working in two productions at once. He is working on a new *Keaton* comedy, and at the same time is acting with *Constance Talmadge* in "The Divorcee."

Jack Hoxie, red-blooded star of westerns, last week completed the cutting and titling of his latest, "Under Orders."

The Hall Room Boys changed the title of their latest comedy from "Why Girls Leave Home" to "Wise Girls Leave Home." It was learned that there is already a feature picture on the market with the first title.

Johnny "Torchy" Hines has just about completed his fifteenth *Torchy comedy* under the title of "Torchy's Luck." It will be released by the Educational Films.

William Fornum's new picture for *William Fox* will include in the cast *Peggy Shaw, Myrta Bonillas, Paul McAllister, Etienne Geradot, Paula Shay*, and *Hal De Forrest*.

Blanche Payson is said to be the tallest woman in motion pictures. She is six feet three inches tall. At present she is with the Fox Sunshine Comedies. She was formerly a San Francisco policewoman.

Here's what *Abraham Lehr*, one of the shining lights at the Goldwyn Studios and its vice-president, says: "It costs an average of $100 to show a visitor through the studio. This is because of the lost motion on the part of the high-salaried players. Just suppose you were an actress and trying to cry, and if you looked up and saw strange and gaping faces all around you, do you think you could bring tears to your eyes? I don't either."

Wallace Reid's

leading lady in "Across the Continent" will be Edith Roberts, who was one of the leading players in *Cecil B. DeMille's* "Saturday Night."

Will Payne has joined the Realart staff of authors under the direction of Elmer Harris. *Mr. Payne* is a noted novelist and short-story writer.

Harry G. Ballance, General Sales Manager of Paramount, accompanied by his brother, *Dr. Ballance*, and *O. V. Traggarth*, Branch manager at Los Angeles, visited the Lasky studio this week.

Charles A. Stevenson and *Louis Bennison* have been signed by Realart to appear in the new *Wanda Hawley* picture.

Since Ferdinand Pinney Earl's picture, "The Rubaiyat of Omar Khayam," is in the courts here the following is the thoughts of a movie actor according to *Ted Taylor*, popular publicity director:

The Rubaiyat of Moar 'neath the Bough,
A jug, a loafing Camera man—and Thou
Besides me posing in the movie scene—
Oh, Hollywood were Paradise enow!

Barrett C. Kiesling

has been appointed to head the newly organized publicity department at the Realart Studios. Which again proves the survival of the fittest.

The Hugh E. Dierker

production, "When Dawn Came," is having a run at the new Palace Theatre in San Francisco, breaking records. The photo drama is breaking records wherever it has been shown. *Hugh Dierker*, the director, has received over a hundred telegrams of congratulations from all over the country praising the picture.

I have it from good authority that both the Fox and Metro studios here will close down about the first for from two to three months. The proof is that a number of the stars under contract are arranging vacations for from one to two months.

Fritzi Brunette

finishes this week playing the lead opposite *Jack Holt* at Paramount Studios. The past week *Miss Brunette* appeared in three big features at the three largest theatres in Los Angeles. This is a unique record and one to be proud of.

William Robert Daly, considered one of our best picture actors or directors on the Coast, was highly praised for his work under Jack *Dillon's* direction by both the director and *Charles Bird*, the new director general at the Fox Studios. When *Bird* says so, you're good.

Edward J. Le Saint, who was recently added to the Realart directorial staff, has started work on *Constance Binney's* new picture, "The Love Complex," from an original story by *Aubrey Stauffer*.

Samuel Sax, sales manager for R-C pictures, is now engaged in promoting sales on the Pacific Coast with headquarters at Los Angeles, after visiting Seattle and San Francisco.

"LITTLE, BUT OH MY!"

Ernest Truex in Laughable Pathé Comedy

Comedy, starring Ernest Truex. Released by Pathé.

CAST

"Shrimp" Biggs.....Ernest Truex
June Martin.....Julia Mills
"Wild Jim" Martin.....Joseph P. Mack
Watson.....Wallace McCutcheon

Little "Shrimp" Biggs, whose very name was absurdly defiant to his almost insignificant size, was greatly and desperately in love with June Martin, the pretty daughter of James Martin, whom the entire college town remembers as "Wild Jim" Martin, the famous star half-back of the Fulton College team back in 1894. Martin, with the usual love of sports of a football player, wants a football player for a son-in-law, and things look rather bad for the "Shrimp."

Watson, who is the big star of the Fulton team, a fine strapping six-footer, is Martin's choice for his daughter, and he looks most favorably on the possibility of a match between June and the football hero.

But the Shrimp is not to be outdone by a mere matter of size. He signs up with the football team and goes desperately and manfully into practice. He may be "little, but oh my!" He goes at the game with grim determination, and what's more, he makes good.

The exciting gridiron contest, showing two football teams in action, cheered by the rival rooters in the grandstands, has plenty of thrills and a generous amount of comedy. How the "Shrimp" wins out, wins the game, and incidentally the girl, too, is worked out in a hilarious manner that gives Ernest Truex full scope for his diminutive but superb comedy talents.

Truex, who is now starring in the stage play "Six-Cylinder Love," gives a delightful portrayal of the little "Shrimp." His pluck and determination are cleverly denoted, and his eagerness to win the girl is almost pathetically ludicrous. It is a "Very Good Eddie" part, and he plays it well.

Julia Mills makes an attractive girl, and Wallace McCutcheon is a handsome rival. Joseph P. Mack is amusing as the former football star. Lincoln Plummer, Gilbert Douglas and Beatrice Colony contribute clever support to the fine cast.

JOHN GEOFFREY.

Ernest Truex, as "Shrimp" Biggs seems eager to rinse his mouth between the halves of the big football game in the Pathé picture "Little, But Oh My!"

At the top of page, Ernest Truex has proudly proved to everybody that he is some football star. Julia Mills enjoys the close embrace of her little-but-oh-my hero

Ernest Truex and Julia Mills in a touching scene from the Pathé production "Little, But Oh My"

"FIFTY CANDLES"

Irvin Willat Melodrama Released by Hodkinson

Story by Earl Derr Biggers. Directed by Irvin V. Willat. Released by Hodkinson.

CAST

Mary-Will Tellfair.....Marjorie Daw
Hung Chin Chung.....Bertram Grassby
Mah Li.....Dorothy Sibley
Ralph Coolidge.....Edward Burns
Dr. Parker.....George Webb
Henry Drew, the father....William Carroll
Mark Drew, the son.....Wade Boteler
Carlotta Drew.....Ruth King

Hung Chin Chung, a Chinese, is about to be deported from Honolulu to his home in Shanghai, where he is sure to meet death, when he is saved by Henry Drew, a white man, much disliked in Honolulu. He makes Hung Chin Chung promise to be his servant for twenty years. Hung is thirty years of age. He promises.

Ralph Coolidge, a business associate of Drew's, who has been hoping to become the older man's partner, suddenly decides to go home to America. Drew and his wife are on the same boat. Also Drew's pretty little secretary, Mary-Will Tellfair. Coolidge buys a Chinese dagger for a curio, but Drew believes Coolidge plans to murder him with it.

At a dinner party given in America at Drew's home, Coolidge is under suspicion of murder. Drew had excused himself and gone into the dining-room to light the fifty candles on a huge cake (which was to signify the termination of Hung Chin Chung's twenty years of servitude), and while there Drew was stabbed in the back by the dagger that Coolidge had purchased. However, in spite of the circumstantial evidence, Drew's son does not really suspect young Coolidge, and by means of various tricks he manages to confirm his suspicion that Hung Chin Chung was the murderer. Hung finally admits having murdered the old man, because Drew had refused to allow him to marry a pretty little Chinese girl, and sold her instead to his Chinese partner. Hung was bound to serve Drew for that period of twenty years and could not object to the sale of his Chinese sweetheart, but at the end of his term of slavery he found his revenge.

Mary, who has been in love with Coolidge, and is delighted that his name is cleared, admits that she loves him, and they are about to be married at the close of the story.

WALDO BENNETT.

William Carroll (above) in scene from "Fifty Candles" (Hodkinson). Edward Burns finds the murdered man. At left, Marjorie Daw and Edward Burns

"THE FOURTEENTH LOVER"

Viola Dana in Bright Metro Comedy

Story by Alice D. G. Miller. Adapted by Edith Kennedy. Directed by Harry Beaumont. Released by Metro.

CAST

Vi Marchmont.....Viola Dana
Richard Hardy.....Jack Mulhall
Clyde Van Ness.....Theodore von Eltz
Aunt Letitia.....Kate Lester
Mrs. Hardy.....Alberta Lee
Mr. Marchmont.....Frederick Vroom
Maid.....Fornaie Gumm

Vi Marchmont has thirteen suitors and is just starting a flirtation with her fourteenth when her father decides it is time to stop this nonsense. By bribing the family doctor and Aunt Letitia her father makes her believe she has heart trouble, and they pack her off to the country. Clyde Van Ness, the thirteenth lover, is a wealthy young chap whom the father believes would be a good match for his daughter.

But Vi, contrary to her father's expectations, becomes interested in the gardener at her father's estate. Richard Hardy, the gardener, thinks Vi is a silly, extravagant girl, and is not inclined to return the interest which she offers. Just as Vi is to start for the country, Vi faints convincingly in Hardy's arms and allows him to carry her to the waiting limousine. Then he is directed to go with them to the country. Vi travels with Hardy and manages to get her aunt into Clyde's car.

Vi fails to make much of an impression on Hardy, at least outwardly. She finds out the scheme about her "heart trouble" and decides to give them a little excitement. She happens to overhear Hardy telling his mother about her, and she at once resolves to try to fit herself to his standards of what a girl should be like.

By a clever trick Hardy is forced to marry Vi. Vi's father arrives and asks her if she didn't know that Hardy is a married man. Vi replies: "Yes, daddy, he married me to-day."

ADELE LINDLEY.

Viola Dana, at the top of the page, waiting expectantly for a kiss from Jack Mulhall, who doubtless anticipates the pleasure

They tried to frighten Viola Dana in "The Fourteenth Lover," a Metro picture, by proving that she had serious heart trouble

Vi Marchmont (Viola Dana) had never learned to cook, but when she found that Richard Hardy (Jack Mulhall) admired only girls who were up in the culinary art, she started in bravely

"THE DUKE OF CHIMNEY BUTTE"

Robertson-Cole Releases First Fred Stone Comedy

Story by George Washington Ogden. Directed by Frank Borzage. An Andrew J. Callighan production. Released by R-C.

CAST

Jeremiah Lambert.....Fred Stone
Vesta Philbrook.....Vola Vale
Grace Kerr.....Josephine Sedgewick
Tedlick.....Jim Duncan
Taterleg.....Buck Connors
Berry Kerr.....Chick Morrison

Jeremiah Lambert tries to make his fortune selling a patent combination knife which will "pull nails or teeth, curl hair or ropes, and peel warts or potatoes." This knife he calls "The Duke." At Chimney Butte he gets into an argument with a cowboy and eventually shoots him and takes his horse, Whetstone. The Duke sees a pretty blonde girl wave at him from a passing train. He endeavors to locate her further on. In Pine Bluffs he learns that Vesta Philbrook got off that train. She owns and manages a big ranch, alone. It is a fenced-in ranch, and the whole neighborhood is one of free rangers. And among them she has many enemies. Berry Kerr, a cattle rustler, insults her and steals her cattle because she has no man to protect her. The Duke is disappointed when he finds she has dark hair, for he hoped she would be his blonde girl of the train.

But one day he meets the blonde girl. She is the daughter of Berry Kerr, the cattle rustler, and realizing her power over The Duke, Grace Kerr tries to persuade him to allow her to borrow five hundred of Vesta's cattle. This he refuses to do, and Grace is so angered by it that she calls in the gang of rustlers to punish him. In spite of it all, The Duke does not seem to realize that Grace is just as bad as her father. He escapes from the rustlers and goes to find Grace. But when she shoots his favorite horse from under him and rides away, The Duke finally realizes how unworthy she is.

Vesta goes to New York, tired of the life on the ranch. The Duke goes to New York with a shipment of cattle. There he discovers Berry Kerr. He takes him back to Pine Bluffs and turns him over to the sheriff. Grace is killed by a fall from her horse.

The Duke returns to Vesta and finds that it was love, not friendship, which prompted him to fight her battles for her.

HOMER DWIGHT.

Fred Stone and Vola Vale in a scene from "The Duke of Chimney Butte," a new starring vehicle for Fred Stone, released by R-C

Fred Stone had a patent knife which he called "The Duke." The cowboys immediately labeled Fred "The Duke" himself in the R-C picture "The Duke of Chimney Butte." Here Fred is talking earnestly with Vola Vale

FIVE FILM CO.'S FORM NEW TRADE ASSOCIATION

Purpose to Effect Better Understanding Between Producer and Exhibitor

DURING the past few weeks representatives of many of the leading producing and distributing companies have met for the purpose of bringing into existence a new and important organization in the moving picture industry. There have been many discussions as to the advisability of forming such an organization which would be devoted exclusively to the interests of producer and distributor. Nothing had been said in print about the plans, as they were so far from completion, but a premature publication and several inaccurate statements made an announcement from the committee in charge imperative. Representatives of Vitagraph Company, Pathé Exchange, Goldwyn Pictures Corporation, Fox Film Corporation and Universal Film Manufacturing Company were the originators of the idea.

In addition to the above named, the following companies have indicated a willingness to join the proposed new association; Metro Pictures Corporation, Famous Players-Lasky Corporation, Associated First National Exhibitors Inc., Triangle Film Corporation, United Artists' Corporation, D. W. Griffith, Realart Pictures Corporation, and R-C Pictures Corporation.

The chief purpose of the proposed organization, which would include practically all of the producing and distributing companies of the United States, was to effect a better understanding of those interested in the production and distribution branches of the business, and to work in harmony with the exhibitors. The general scope and plan called for much of the same work that is now being handled by the National Association of the Motion Picture Industry.

One of the outstanding features of the plan submitted was to secure the services of a man of national reputation to head this proposed trade organization and one who was in no way directly or indirectly interested in the motion picture business. Many names were suggested, but no final choice has been made.

A premature publication appeared in a New York newspaper on Thursday, December 8th, and indicated in the headline that this was a "combine" of various producing and distributing companies. This is absolutely untrue and outside of the facts. No combine of any kind has been or is contemplated by those interested in launching the new organization, which is intended to function solely as like organizations in other industries.

F. I. L. M. Club Starts Campaign

A committee from the F. I. L. M. Club of New York City has inaugurated "Clean-Up Week," December 24-31, for the purpose of cleaning up all pending grievances affecting money, credit, dates or service before January first. William Marsh is chairman, and his associates on the committee are Charles Rozenzweig, John A. Hammell, S. H. Fabian and I. Schmertz.

Placards with the display, "Everybody's Clean-Up Week, December 24-31," are being distributed through all the exchanges of Greater New York. Fifty thousand gummed stickers are being sent to every film exchange to be affixed on all envelopes carrying correspondence or invoices to theatres or exchanges. The exchanges are all receiving letters from the committee urging that if they owe any money, credit or service to any theatre that they should meet the exhibitor more than half-way in the endeavor to clean up all trade grievances in the last week of 1921.

* * *

Massachusetts Theatre Owners Hold Election

George W. Allen, Jr., head of the Allen chain of theatres in New England, has been elected first vice-president of the newly organized Massachusetts branch of the Motion-Picture Theatre Owners of Massachusetts. Jacob Lourie, owner of a chain of Boston picture houses, was elected president of the organization. Nathan Yates, of Fall River, is secretary and W. E. Warr, of Wareham, is one of the board of directors.

An Amicable Agreement

The Theatre Owners' Chamber of Commerce and the F. I. L. M. Club of New York have at last come to an amicable agreement. They have decided to appoint a non-partisan body to hear and adjust any differences that might arise between the exhibitor and the exchangemen in that territory. The new rules and regulations provide that three members of the Theatre Owners' Chamber of Commerce and three members of the F. I. L. M. Club shall constitute a board of arbitration, with a chairman appointed by the F. I. L. M. Club, to preside, who shall only vote in case of a tie.

* * *

Jack Cohn Homeward Bound

Jack Cohn, producer of the Hallroom Boys Comedies, starring Sid Smith and Screen Snapshots, has chartered a special car for his return trip to the big town this week. Mr. Cohn's short-reel feature, Screen Snapshots, is being run in first-run theatres in the country as the result of its universal appeal and its intimate manner of bringing the popular stars closer to the general public, and Sid Smith, star of the Hallroom Boys Comedies, is gaining in popularity to the extent that 85 per cent. of the entire country has been booked for this series.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 890, 891, 892, 893 of this issue.

Directors XLIII

LOUIS J. GASNIER

who is producing a series of Directors' Productions for Robertson-Cole Pictures. "Silent Years" is one of his recent pictures

New Farnum Picture

About the biggest screen cast that has been assembled recently is supporting William Farnum in a picture he is making at the Fox studios. The feminine leads are divided between Peggy Shaw, late of the "Ziegfeld Frolic," and Myrta Bonillas. Others include Holmes Herbert, Mario Carrillo, Paul McAllister, former matinee star; Etienne Gerardot, Bernard Seigel, Hal De Forrest, Edward Kipling, Augustus Balfour, Jack Collins, Culer C. Supplee, Edward Boring, Paula Shay, Viva Verome, Florence Kimball, Florence Ashbrook, America Chedister and Ruth D. Goodwin.

* * *

Rent Bronx Studios

Cosmopolitan Productions has rented the Jackson studios in the Bronx in order to have space for the massive sets required by the next Marion Davies feature. Miss Davies is starting work immediately under direction of Robert Vignola. Frank Borzage is at work in the old Cosmopolitan studios on the forthcoming Fannie Hurst feature, the title of which has not yet been announced. The players engaged by Mr. Borzage are Dore Davidson of "Humoresque" fame, Miriam Battista and others.

* * *

Wheat in Pictures

Laurence Wheat, fresh from Broadway, is the latest addition to the Hollywood film colony. He arrived from the East last week to play one of the leading rôles in Thomas Meighan's next picture, "The Proxy Daddy." Tommy and Larry are old friends of "The College Widow" days, when Mr. Wheat played the freshman in the company which toured the country and Meighan played half-back in the New York Company.

* * *

Rowland, Metro Head, Returns

The "Aquitania" brought Richard Rowland back to New York last week. He has with him a film he expects to exploit in this country.

Mrs. Rowland returned to this country a few weeks ago, and Mr. Rowland at that time expected to remain on the other side until after the holidays.

Hurst Objects to Screen "Star Dust"

A private showing of the motion-picture version of "Star Dust," a novel by Fannie Hurst, was interrupted by the author this week in the projection room of the Associated First National Pictures, Inc., 6 West Forty-eighth Street, with the declaration that the picture was "cheap and tawdry."

She had invited friends to witness the private presentation, and when the picture had been on the screen about an hour she arose in the audience and said: "I want to apologize to my friends who are here at my invitation to see this so-called version of my novel. The tawdry story which you have seen dragged across the motion-picture screen in my name is not the story of my novel.

"It is inconceivable that as an author I must be subjected by existing conditions to the humiliation of having this perversion of my idea go broadcast over the country as my story. To have it go out to the public under my name and title is misleading and damaging, and I intend to leave no stone unturned to prevent that happening."

She added that she had offered her services in rewriting and adapting her story for the screen version, but her offer had been ignored.

Efforts to obtain the view of officials of the motion-picture corporation on her protest were unsuccessful.

* * *

Opposition to Petrova's Show In Boston

Boston, Dec. 14.—It is based on good authority that Mme. Olga Petrova and her play, "The White Peacock," cannot prolong its engagement if some of the production is not adjusted. There was considerable opposition to the play because it was said "The White Peacock" was too sharp in opposing birth control.

Walter S. Duggan, special representative of the actress, said that the protestants have misjudged the play, and he said it was a story of a simple Spanish romance in which Madame Petrova takes the part of a twentieth-century woman, who maintains her independence, though married.

* * *

Lloyd to Direct Talmadge

Frank Lloyd has been engaged by Joseph M. Schenck to direct Norma Talmadge in her big First National Feature Production, "The Duchess De Langeais," adapted by Frances Marion from Honore Balzac's famous story. Miss Talmadge will begin work the 15th of December at the United Studios, Hollywood, formerly known as the Brunton Studios, in which Mr. Schenck now owns a controlling interest.

* * *

Mayer Signs Two Stars

Louis B. Mayer has signed Henry B. Walthal and Milton Sills for the two male leads in his next John M. Stahl production. The story is "One Clear Call," adapted from Frances Nimmo Greene's book of the same name. The picture will be presented by Mr. Mayer through Associated First National.

Is That So!

UCILE CARLYLE will be leading woman with *Larry Semon* in his new Vitagraph comedies. *Ann Hastings*, who was to have been with *Semon*, has resigned and *Miss Carlyle* has been signed to take her place.

Delmar J. Edmondson has been added to the scenario department of the Goldwyn studios. He is the author of the one-act plays in which *Hilda Spong* and *Marie Cahill* appeared last season.

Jeannie McPherson

who is scenario writer for *Cecil de Mille* at the Paramount Studios, is making arrangements to come to New York and take a look at the theatrical attractions.

Julia Faye, who recently appeared in "The Affairs of Anatol," is going to Honolulu this month for a two-months' holiday.

Clare West, a designer of costumes, will come East soon after Christmas to get a line on the latest styles.

Anita Stewart's contract with *Louis B. Mayer* expires in January, and she intends not to renew it. After one more picture for *Mr. Mayer*, she hopes to form her own company, so it is said.

Harry "Snub" Pollard's comedy is called "Years to Come," with scenes laid in 1980. It is now being titled by *H. M. Walker*, at the *Hal. E. Roach* Studios, and will be shipped to New York at an early date.

"Paul" Parrott's cafeteria comedy, "Pay the Cashier," is ready for release. It was directed by *Ray Grey*. *Ethel Broadhurst* plays the cashier and *Mark Jones* the proprietor.

Dorothy Dalton

will be directed by *Paul Powell* in her next Paramount picture called "Theron of Lost Valley."

Wallace Reid will again take up his automobile speeding in a new *Byron Morgan* picture, "Across the Continent," to be directed by *Philip E. Rosen*.

The Yale University Press, it is said, plans to produce a "series of motion pictures based on history."

Charles "Chic" Sale

has completed "His Nibs," which will be issued by the Exceptional Pictures Corporation. He plays seven different parts. The cast includes *Joseph Dowling*, *Colleen Moore*, *Walt Whitman*, and *Lydia Yeamans Titus*.

Zona Gale, author of "Miss Lulu Bett," which has been screened by Paramount with *Lois Wilson* in the title rôle, has announced that she is entirely satisfied with the production. In fact, she says that the picture, in some points, improves upon the book and the play.

Tod Browning will direct eight productions for Universal. His first will be "Kind Deeds," from the *William Slavens McNutt* story. The cast includes *David Butler*, *Gladys Walton*, and *Hallem Cooley*.

A new German production called "The Mistress of the World," has been secured by the Famous Players-Lasky Corporation. It is said to be several times longer than the average American feature film.

"The Devil's Pawn," starring *Pola Negri*, is likewise being held by Famous Players for release at a later date.

Max Fleisher's "Out of the Inkwell" cartoons will be released at the rate of one a month by the Second National Pictures Corporation.

Ann Forrest

was presented at court in Copenhagen to *King Christian* of Denmark. She has recently completed her work in *John S. Robertson's* Paramount picture, "Love's Boomerang," which was produced in Europe. *Miss Forrest* is a native of Denmark.

Marie Mosquini is appearing as the blacksmith's daughter who endeavors to procure a job for *"Snub" Pollard* at the forge, in *Pollard's* new picture.

Norma Talmadge

after a two-months' rest is to begin work on a new picture, "The Duchess de Langeais." Her forthcoming release has been renamed "Love's Redemption," formerly entitled "Regeneration Isle." It was directed by *Albert Parker*.

Keene Thompson has joined the *Hal E. Roach* forces as scenerio writer and will collaborate with *Charles Parrott* in scripts for *"Snub" Pollard* and *"Paul" Parrott*. *Mr. Thompson* is well-known in the newspaper and magazine field.

"Washington Irving" is the subject for the next picture in *Charles Urban's* "Great American Authors" series.

Hugo Ballin is at work on "Luxury Tax" in his fifth independent production with *Mabel Ballin*, *Cranford Kent* and *Raymond Bloomer* in the cast. It will be released by *Hodkinson*.

Tom Mix and *Lynn F. Reynolds* are the authors of Tom's new picture just started at Hollywood under the title of "Arctic Trails." *Eva Novak* plays the lead.

Frank Stanmore, who recently appeared in "Love's Boomerang," will play the part of *Tormillo* in "Spanish Jade."

Mabel Ballin, who appears in the title rôle of "Jane Eyre," the Hodkinson release

Alice Lake, the Metro star, is feeding her canine on double cream and chocolates which she claims is highly nourishing

John A. Hammell has joined the sales staff of the Paramount's New York Exchange.

Betty Compson

plays the part of a girl who lives two separate lives in the *William D. Taylor* production, temporarily called "The Noose," a Paramount picture. *Mahlon Hamilton* is the leading man.

Marin Sais, one of the old *Kalem* company's stars, who appeared as heavy woman for *Sessue Hayakawa*, is to star in a series of westerns for *Denver Dixon Productions*.

Irwin Willat's "Fifty Candles," from the Saturday Evening Post story by *Earl Derr Biggers*, is the latest release from the *W. W. Hodkinson Corporation*.

A cablegram from Sydney, Australia, announces the birth of a daughter to *Mr.* and *Mrs. John W. Hicks, Jr. Mr. Hicks* is now managing director of Feature Films, Ltd., the Paramount Australasian Co.

Ince To Do Six

Thomas H. Ince will follow his big production of "Hail the Woman" with six new pictures, during the first three months of the coming year, according to his contract with Associated First National Pictures, Inc. Among the pictures now in course of production are "Face Value," from an original story by Marc Edmond Jones. In the cast are Florence Vidor, Milton Sills, Marcia Manon, Joe Singleton, Frank Campeau, Charles Clary and Winter Hall. Directed by Lambert Hillyer. "The Hottentot," from the William Collier stage success, has Douglas MacLean in the rôle of *Sam Harrington*. Madge Bellamy is the leading feminine player. Raymond Hatton, Stanhope Wheatcroft, Lillian Worthy and Sam Armstrong are in the cast.

"Jim," by Bradley King, with Milton Sills, John Bowers, and Marguerite de la Motte, is being directed by John Griffith. "Wooden Spoil," directed by Irvin Willat, and "Finding Home," from the story by Gertrude Nelson Andrews, are being started at the Ince Studios. "Bellboy 13" is Douglas MacLean's next release.

W. S. Hart Marries

Los Angeles, Dec. 14—William S. Hart, motion-picture actor, was married here last week to Miss Winifred Westover, who has been included in his supporting company for some time. The service was read at an Episcopal church in Hollywood.

The beautiful Winifred Westover, who married William S. Hart, famous screen portrayer of realistic Western life, is distinctively a San Francisco girl, a daughter of the Golden West.

Her father is Clyde C. Westover, former San Francisco author and playwright and for many years in the United States Customs Service, but now living in Los Angeles.

Screen honors came at an early age to Miss Westover, she winning a prominent place before the motion-picture camera in 1916, when she was 16 years old.

"Beyond the Rainbow" Cabanne's Next

William Christy Cabanne, whose latest R-C production, "At the Stage Door," was completed recently, has begun work on his next feature offering, entitled "Beyond the Rainbow," at the studios, No. 3 West 61st street, New York. "Beyond the Rainbow" was adapted for the screen by Director Cabanne and Miss Loila Brooks.

In the cast are: Courtenay Foote, Lilian (Billie) Dove, Virginia Lee, Diana Allen, James Harrison, Macey Harlam, Maurice Costello, Helen Ware, Rose Coghlan, George Fawcett, Marguerite Courtot, Walter Miller, Charles Craig, Clara Bow, Edmund Breese and Huntley Gordon.

Cassinelli Has Own Company

Dolores Cassinelli, who was last seen in "Peter Ibbetson," with Elsie Ferguson and Wallace Reid, has now formed her own company, which will be known as the Cassinelli-Chantard Productions. The company will start work on features for Miss Cassinelli immediately.

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TORONTO: HIPPODROME—Dancing Shoes; Murphy & Lachmar; Niobe (Detroit); Patrice & Sullivan (Quebec).

WASHINGTON—The Creightons (Philadelphia); Ford Sisters (Orpheum); Gallagher & Shean (Baltimore); Mme. Herman (Orpheum); Four Mortons (Philadelphia); Rhoda Royal's Elephants.

YONKERS—Besthoff & Harrison; Girard's Monks; Ray Hughes & Co.; McLaughlin & Evans; Nakas Japs; B. & L. Walton; Solly Ward & Co. (L. H.) Peggy Bremen & Bro.; Four Byron Sisters (58th St.); Juvenality; Newell & Most (Alhambra); Wells, Virginia & Wells; Sam Wright.

YOUNGSTOWN — Burt & Rosedale (Buffalo); El Roy Sisters; Herman & Shirley; Jack La Vier (Cleveland); J. C. Mack & Co.; Patricola (Cleveland).

Orpheum

CHICAGO: MAJESTIC—Adelaide & Hughes; Chabot & Tortori; Dillon & Parker; The Gellis; Gibson & Connelli; Gordon & Ford; Harry Jolson; Henry Santry & Band; Harry & Ann Seymour; Zuhn & Dries.

PALACE—Wilson Aubrey; Wilfred Clark & Co.; Elinore & Williams; Venita Gould; Larimore & Hudson; Wilbur Mack; Seven Bracks; Billy Van & Corbett; Williams & Wolfus.

STATE LAKE—Alexandria; Carson & Willard; Blossom Seeley & Band; Vincent O'Donnell.

DENVER—Avey & O'Neil; Anderson & Graves; Billy Arlington; Maurice Diamond; Wm. Emba Kara; Michon Bros.; Whiting & Burt.

DES MOINES—Adams & Griffith; Bowers, Walters & Crocker; Marjorie Barrack; 4 Marx Bros.; Perrone & Oliver; Patricola & Delroy; Leo Zarrell.

DULUTH—Barbette; Henry & Moore; Lydell & Macey; Sammy Lee & Lady Friends; The Sharracks; Watts & Hawley; Clifford Wayne Trio.

EDMONTON & CALGARY SPLIT—Clark & Bergman; Morris & Campbell; Nihla; Rodero & Marconi; Blanch Sherwood & Bro.; Lillian Shaw; Tarzan.

KANSAS CITY—Cansinos; Dooley & Storey; Pearson & Lewis; Jack Rose; Schectis Manikins; Aileen Stanley; Van Cellos.

MAIN STREET—Frank De Voe; Follis Sisters; Gautier's Toy Shop; Hartley & Patterson; Moran & Mack; On Fifth Avenue; Dezo Ritter.

LINCOLN—Andersen & Yvel; Clifford & Johnson; Bob Hall; Indoor Sports; Pearl Regay & Band; Sawing a Women in Two; Ollie Young & April.

LOS ANGELES—Vera Gordon; Mary Haynes; Jack Joyce; Mitta Knappe; Kramer & Boyle; Silvia Loyal; Lee Children.

MEMPHIS—Frank Carlson; Bronson & Baldwin; The Duttons; Miller & Mack; Ona Munson & Boys.

MILWAUKEE: MAJESTIC—Edith Clifford; Ford & Cunningham; Furman & Nash; 4 Lamy Bros.; La Bernicia; Eddie Leonard; Rolls & Royce.

PALACE—Borsini Troupe Carcinetti Bros.; Elly; Mellon & Renn; Billy Van & Corbett; Nason Welch.

MINNEAPOLIS: HENNEPIN—Fiske & Lloyd; Gautier's Bricklayers; Wallace Galvin; Dave Harris & Band; Higgins & Braun; Frances Kennedy; Ward Bros.; Ward & Dooley.

ORPHEUM—Neal Abel; Dress Rehearsal; Gautier's Bricklayers; Highlowbrow; Juggling Nelsons; Manaka Japs; McKay & Ardine; Quixey 4.

NEW ORLEANS—Franklyn Ardell; Jennings Bros.; Jennings & Howland; Princess Ju Quon Tai; Libonati; Jimmy Lucas; La Bernicia & Girls.

OAKLAND—Ed E. Ford; Green & Barker; J. Rosmond Johnson; Moody & Duncan; Lohse & Sterling; Santos & Hayes Revue; Margaret Taylor.

OMAHA—Harry Conley; Dance Fantasies; East & West; Margaret Ford; Helen Keller; Mel Klee; Swift & Kelly.

PORTLAND—Jordon Girls; Ed Janis Revue; Josefsons Icelanders; Sophie Kassmir; Lyons & Yosko; Moss & Frye; Sam Mann & Co.

SACRAMENTO & FRESNO SPLIT—Ben Beyer; Brown & O'Donnell; Kitty Doner & Co.; Galettis Monks; Mattilee Lippard; Marshall Montgomery; Stone & Hayes.

ST. LOUIS: ORPHEUM—Irene Bordoni; Flanagan & Morrison; Harry Fox; Handers & Millis; Sarah Padden; The Rectors; Rolfe's Musical Revue; Riggs & Witchie.

RIALTO—Buckridge & Casey; Frawley & Louise; Monroe Bros.; Alf Ripon; Scanlon, Deno & Scanlon; Van Hoven; Valentine & Dell.

ST. PAUL—Bennett Sisters; Francis X. Bushman; Canton & Ballew; Toney Grey; Millard & Martin; Pallenberg's Bears; York & King.

SALT LAKE CITY—Bobbie Cordone; Joe Bennett; Mrs. Gene Hughes; Ed Morton; The Rios; Toney & Norman; Corine Tilton Revue.

SAN FRANCISCO—Frank & Milt Britton; Dugan & Raymond; Claude Golden; Howard & Clark; Jack Kennedy & Co.; Tim & Kitty O'Mears; Al & Fannie Stedman; Margaret Taylor; May Wirth & Co.

SEATTLE—Demarest & Collette; Eddie Foy; Harry Holman; Lucas & Inez; Raymond & Schram; Rockwell & Fox; Worden Bros.

SIOUX CITY—Cook & Vernon; Innis Bros.; Lang & Vernon; Bob La Salle; Mack & Stanton; Roberts & Clark; Sawyer & Eddie; Sawing a Woman.

VANCOUVER—De Haven & Nice; Sallie Fisher & Co.; Frank Farron; Kellam & O'Dare; Fred Lindsay; Muldoon, Franklin & Rose.

WINNIPEG—Lydia Barry; Eddie Buzzell; Fink's Mules; Lane & Hendricks; Beatrice Sweeney; Cliff Nazarro; Nat Nazaro.

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NEW YORK: STATE—Ashley & Dorney Co.; Blightly Girls; Claire DeVine & Co.; Hart, Wagner & Eltis; Frank Hurst; King Bros. (L. H.) Amaranth Sisters & Co.; Senator Murphy; Tom McKay's Revue; Obala & Adrienne; Reeder & Armstrong; Sossman & Sloane.

AMERICAN—Amoros & Obey; Curtin & Cavanaugh; Grant & Wallace; Al & Mary Royce; Taylor & Francis; Mlle. Twinette & Co.; Chas. Wilson & Co.; Williams & Smith. (L. H.) Cullen & Cantor; Chas. Gibbs; Hudson & Jones; Tom McRae & Co.; Frankie Niblo; Rose Revue; Frank Sidney & Co.

AVENUE B—Cantor & Cullen; McIntyre & Halcomb; Little Lord Robert; Violet & Lois. (L. H.) Gaylor & Langton; Let's Go; Melville & Stetson; Sherman, Van & Hyman; Stanley Bros.

BOULEVARD—Ash & Hyams; Brava, Michielina & Co.; Burke & Burke; Play & Dunedin. (L. H.) Grant & Wallace; Ada Jeffe & Co.; Morley &, Chesleigh; Ralph Whitehead.

DELANCEY ST.—Dorothy Burton & Co.; Bert & Vera Morrissey; Quinets, Hughes & Co.; Irene Trevette; Ralph Whitehead. (L. H.) Burke & Burke; King & Laylon; Bernice LaBar & Beaux; Melroy Sisters; Elsie White.

GREELEY SQUARE—Manning & Hall; Pardo & Archer; Rose Revue; Reeder & Armstrong; Elsie White. (L. H.) Grace Cameron & Co.; Leon & Mitzi; Pot Pourri Dancers; Al & Mary Royce; Tabor & Green; Williams & Smith.

LINCOLN SQUARE—Betty Wake Up; Casson Bros.; Morey, Senna & Dean; Margaret Merle; Weiss Troupe. (L. H.) 5 Musical Queens; Frank Hurst; Lynch & Zeller; Manning & Hall; Jimmy Rosen & Co.

NATIONAL—Long, Cotton & Co.; Leon & Mitzi; Frankie Niblo; Reiff Bros. (L. H.) Ash & Hyams; Violet & Lois; Taylor & Francis; Mlle. Quinete & Co.

ORPHEUM—Blighty Girls; Pot Pourri Dancers; The Rackos; Straight; Small & Sheppard; Olive Wright & Co. (L. H.) Amoros & Obey; Ashley & Dorney & Co.; Reiff Bros.

VICTORIA—Cupid's Close-Up; Chas. Gibbs; Lynch & Zeller; Tom McKay's Revue; Sossman & Sloane. (L. H.) Claire DeVine & Co.; Quinette Hughes & Co.; Morey, Senna & Dean; Pardo & Archer; White Bros.

BROOKLYN: FULTON—Grace Cameron & Co.; Eugene Ennett; Bernice LaBar & Beaux; Jimmy Rosen & Co.; White Bros. (L. H.) Fred's Pigs; Marie Russell & Co.; Straight; Weiss Troupe; Olive Wright & Co.

METROPOLITAN—Amaranth Sisters & Co.; Melville & Stetson; Poor Old Jim; Tabor & Greene. (L. H.) Fads & Frolics; Martha Russell & Co.; Stanley Bros.; Wahl & Francis; Chas. Wilson & Co.

GATES—Chapelles & Stenette; Dobbs, Clark & Dare; Kuma & Co.; Senator Murphy; Swain's Cats & Rats. (L. H.) Cassler & Beasley Twins; Hart, Wagner & Eltis; Long, Cotton & Co.; McIntyre & Halcomb; The Rackos.

PALACE—Criterion 4; Let's Go; Wahl & Francis. (L. H.) Irene Trevette; Topics & Tunes.

WARWICK—DeLuxe Twins; Martha Russell & Co.; Sherman, Van & Hyman; Ulis & Clark. (L. H.) Inez & Hanley; Little Lord Robert; Swain's Cats & Rats.

ATLANTA—Pearl Abbott & Co.; Arthur Deagon; Les Sylvas; Jack Martin Trio; Norton & Wilson. (L. H.) Jean & Arthur Kelly; Harry Gilbert; Money Is Money.

BALTIMORE—Business Is Business; Cutting a Woman in Two; Hurley & Hurley; LaRose & Adams; Riverside Trio.

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BOSTON—Armstrong & Tyson; Phil Adams & Co.; Brady & Mahoney; Busse's Dogs; DeVine & Williams; 4 Bellhops. (L. H.) Herman Berrens; May & Hill; The Norvellos; Skelly & Heit Revue; Murray Voelk.

BUFFALO—Dance Follies; Mason & Bailey; Hip Raymond; Geo. Randall & Co.; Worth Wayten Four.

CHICAGO: McVICKERS — Van & Carrie Avery; Barker & Dunn; Johnny Dove; Timely Revue; Ureda Japs.

CLEVELAND: METROPOLITAN — Around the Clock; Gaby Bros.; Les Perettos; Worth & Willing; Ward & Wilson.

LIBERTY — DeLyons Duo; Dana & Lochr; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow. (L. H.) Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; Harry & Kitty Sutton; 3 Raymonds.

DALLAS—Boyd & King; Harry Bentell; Holden & Herron; Innocent Eve; Strassle's Seals. (L. H.) Francis, Ross & Du Ross; Hashi & Osai; Murphy & Klein; Race & Edge; J. Byron Totton & Co.

DAYTON — Bentley, Banks & Gay; Bobby Jarvis & Co.; Lew Hawkins; 3 Raymonds; Harry & Kity Sutton. (L. H.) Bernice Barlowe; Dance Creations; Fox & Evans; Fox & Kelly; Preston & Isabelle.

DETROIT—Will J. Evans; Friend & Downing; Leach LaQuinlan Trio; Marco & Co.; St. Clair Twins & Co.

HOBOKEN—Cassior & Beasley Twins; Chas. & Tiny Harvey; Marley & Heagney; Turner & Joselyn. (L. H.) Colini's Dancers; Hodge & Lowell; Renee-Noel & Co.

HOLYOKE — Virginia Belles; Chisholm & Breen; Wm. Dick; Babe LaTour & Co.; Fred & Al Smith; Shan Tock & Yen Wah. (L. H.) Rose & Leah Bell; Gordon & Healy; Harmon & Harmon; Melody Festival; Mankin; Jack Reddy; 3 Walters.

HAMILTON—Allen & More; The Crisis; Fox & Britt; Ethel Gilmore & Co.; Ziegler Duo.

HOUSTON—John Blondy & Sister; Tom Davies & Co.; Jennings & Melba; Pierce & Dunn; Variety d'Dance. (L. H.) Mr. & Mrs. Dave Clark; Casson & Klein; Mabelle Fonda Trio; Kane & Chidlow; Marvel & Faye.

KANSAS CITY—5 Pioneers; Foley & O'Neil; Monohan & Co.; Playmates; Marva Rehn. (L. H.) Adams & Gerbue; Faber Bros.; Lambert & Fish; Chas. Mack & Co.; Kee Tom Four.

LONDON—Doraldina; Ed. Gingras & Co.; Jack Symonds. (L. H.) Chapman & Ring; Lane & Freeman; Owens, White & Castle.

MEMPHIS—Ardo & Eddo; Mae Marvin; Monroe & Grattan; Ali Rajah & Co.; Wells & Devereaux. (L. H.) American Comedy 4; Lillian Boardman; Marriage vs. Divorce; Prevost & Goelet; Raymond & Lyte.

MONTREAL—Fortune Queen; Billy Swede; Hall & Co.; Lehr & Bell; Royal Trio; Zolar & Knox.

NEWARK—Sally Fields; Jerome & France; Ione Kingsbury & Co.; Lockhart & Laddie; Oddities of 1921.

NEW ORLEANS—Mr. & Mrs. Dave Clark; Casson & Klein; Mabelle Fonda Trio; Kane & Chidlow; Marvel & Faye. (L. H.) Ardo & Eddo; Mae Marvin; Monroe & Grattan; Ali Rajah & Co.; Wells & Devereaux.

OTTAWA—Donald & Donalda; Haas Bros.; Hazel Green & Co.; Lyle & Emerson; Lone Star Four.

OKLAHOMA CITY—Douglas Flint & Co.; Fiske & Fallon; Kalaluhi's Hawaiians; Maley & O'Brien; Stanley & Elva. (L. H.) Eddie Cassidy; Al Lester & Co.; Mack & Castleton; One, Two, Three.

PITTSBURGH—Barnold's Dogs; Jack Case; Donabelle & Wilson; "Last Night"; McCormack & Winehill.

PROVIDENCE—Herman Berrens; May & Hill; The Norvellos; Skelly & Heit Revue; Murray Voelk. (L. H.) Armstrong & Tyson; Phil Adams; Busse's Dogs; Brady & Mahoney; DeVine & Williams; 4 Bellhops.

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SAN ANTONIO—Artistic Trio; Irma & Connor; Bertram May & Co.; Mills & Moulton; Phoenix Trio. (L. H.) John Blondy & Sister; Tom Davies & Co.; Jennings & Melba; Pierce & Dunn; Variety d'Dance.

SPRINGFIELD—Rose & Lee Bell; Gordon & Healy; Harmon & Harmon; Melody & Festival; Mankin; Jack Reddy; 3 Walters. (L. H.) Virginia Belles; Chisholm & Breen; Wm. Dick; Babe LaTour & Co.; Fred & Al Smith; Shan Tock & Yen Wah.

TORONTO—Basil & Allen; Sig. Franz & Co.; Gosslar & Lusby; Choy Long Foo Troupe; Davis & McCoy.

WACO—Francis, Ross & Du Ross; Hashi & Osai; Murphy & Klein; Race & Edge; J. Byron Toten & Co.

WASHINGTON—Jimmy Lyons; Fred LaReine & Co.; The McNaughtons; Jackson Taylor Trio; Turner Bros.

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POLI—George Alexander & Co.; Fern, Biglow & King; Frank Stafford & Co.; Winlocke & Van Dyke; Walmsley & Keating.

HARTFORD: CAPITOL — Exposition Jubilee; Dixie Hamilton; Six American Belfords; Sheila Terry & Co. (L. H.) Angel & Fuller; Jack George; Frank & Teddy Sabini; Spirit of Mardi Gras.

W. V. M. A.

ALTON: HIPPODROME—Clif Bailey Duo; Jo Jo Harrison. (L. H.) Austin & Delaney; Pompeii Five.

ATCHISON: ORPHEUM — Frank & Gertie Fay; Gordon & Delmar; Patches; Thomas Trio.

BARTLESVILLE: ODEON—(L. H.) Nippon Duo.

BLOOMINGTON: MAJESTIC—Marionne & Boys; Peake's Blockheads. (L. H.) Austin & Delaney; Arthur David; Lola-Senia Co.

CEDAR RAPIDS: MAJESTIC—Howard & Jean Chase; Kennedy & Davis; Kennedy & Burt; Palermos Canines; Robbins Family. (L. H.) Felix Adler & Francis A. Ross; Howard Animal Spectacle; Pinched; Alfred Powell & Co.

CENTRALIA: GRAND—(L. H.) only: Jo Jo Harrison; Nora & Sidney Kellogg.

CHAMPAIGN: ORPHEUM — Juggling Delisle; Knowles & Hurst; Lewis & Rogers; John T. Ray & Co.; Sternard's Midgets. (L. H.) Burke & Rush; Frazier Peck; Sternard's Midgets.

CHICAGO: AMERICAN—Hal Johnson & Co.; Dorothy Morris & Co.; Jas. "Fat" Thompson & Co. (L. H.) Kavanaugh & Everett Revue; Billy Miller & Co.; Marston & Manley & Co.; Bert Stoddard.

EMPRESS—The Camerons; De Onzo Bros.; Billy Miller & Co.; J. C. Nugent; Tyler & St. Clair. (L. H.) Hal Johnson & Co.; Willie Hale & Bros.; Willie Karve & Co.; Agnes Kayne; Keno Keyes & Melrose.

HARPER—(L. H.) Dianders & Burler; Chas. F. Semon; Yip Yip Yaphankers.

KEDZIE—Anna Eva Fay; Fox & Conrad; Flanerty & Stoning; Fred Hagen & Co.; Al Wohlman. (L. H.) Cleveland & Dowry; Ford & Price; Anna Eva Fay; Kitner & Rainey; Follette Pearl & Wicks.

LINCOLN—Burke & Rush; Rosa King Trio; The New Leader. (L. H.) Tom Brown's Musical Revue; Cliff Clark; Ottilie Corday & Co.; Sampson & Douglas.

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DECATUR: EMPRESS—Cleveland & Dowry; Howard & Ross; Two Kawanas; Keno, Keyes & Melrose; The Story Book Revue. (L. H.) Jim Fulton & Co.; The Popularity Queens; Petty Rest & Bros.; Tess Sherman & Co.

DUBUQUE: MAJESTIC—Cliff Clark; Cotton Pickers; Knapp & Cornalla; Geo. & Mae La Fevre.

EAST ST. LOUIS—Dreams; Fiske & Lloyd; Al Gamble; Gordon & Gordon; Summer Eve. (L. H.) McMahon Sisters; Tilyou & Rogers.

ELGIN: RIALTO—Willie Hale & Brother; Chas. Semon. (L. H.) Carlisle & La Mal; Minstrel Monarchs.

EVANSVILLE: NEW GRAND—Emba & Alton; Evelyn Phillips & Co.; Bill Robinson. (L. H.) Coley & Jaxon; Billie Gerber Revue.

FORT SMITH: JOIE—Blossoms; Alice Hamilton; Ernest Hiat; Les Kellors.

GALESBURG: ORPHEUM—Kurt & Edith Kuehn; La France & Harris; Wilbat Troupe. (L. H.) Hamlin & Mack; Alexander Mellord Trio.

GRAND ISLAND: MAJESTIC—Helene Coline & Co.; Clayton & Clayton; Howard & Fields; Holly.

JOLIET: ORPHEUM—Ford & Price; The Intruder. (L. H.) Mary Cagwin; Morris Novelty.

JOPLIN: ELECTRIC—(P. H.) The Hennings; Warren & O'Brien.

KANSAS CITY: GLOBE—Hanley & Howard; Noel Lester & Co.; Lester & Moore. (L. H.) Robert & De Mont; The Question; Zelaya.

LINCOLN: LIBERTY—Allen's Cheyenne Minstrels; Harry Ellis; Jess & Dell; Robert & De Mont. (L. H.) Lulu Coates & Co.; Charles Ledegar; Mack & Stanton; Ray & Fox.

MADISON: ORPHEUM—"Flashes"; Lutes Bros.; Buddy Walker. (L. H.) Larry Harkins & Boys; Saxton & Farrell; "Smiles."

OKLAHOMA CITY: ORPHEUM—(F. H.) Eyes of Buddha; John Geiger; Roattino & Barrette.

OKMULGEE: ORPHEUM—Browning & Davis; Warren & O'Brien.

OMAHA: EMPRESS—Lulu Coates & Co.; Ray & Fox; The Question. (L. H.) Allen's Cheyenne Minstrels; Kennedy & Davies; Kenny Mason & Scholl; Palermo's Canines.

PEORIA: ORPHEUM—James H. Cullen; Five Avalons; Nash & O'Donnell; Nelson & Madison; Norris Novelty. (L. H.) Jean Barrios; Russ Leddy & Co.; Marionne & Boys; Peake's Blockheads.

QUINCY: ORPHEUM—Hamlin & Mack; Alexander Melford Trio. (L. H.) Kurt & Edith Kuehn; La France & Harris; Wilbat Troupe.

ROCKFORD: PALACE—Larry Harkins & Boys; Saxton & Farrell; "Smiles." (L. H.) "Flashes"; Lutes Bros.; Buddy Walker.

RACINE: RIALTO—O'K. Legal Co.; Lamy Pearson; "Flashes." (Sunday) Crescent Comedy Four; Jack Gregory & Co.; Hall & Dexter; Hal Johnson & Co. (L. H.) Five Avalons; Juggling Delisle; Halliday & Willette; Al Wohlman.

ST. LOUIS: GRAND OPERA HOUSE—Chamberlain & Earle; Hill & Crest; Hollins Sisters; La France Bros.; Great Lester; Melo Danse; Seven Little Sweethearts; Watsika & Understudy; Harry Watkins.

COLUMBIA—Austin & Delaney; Arthur David; Greenwich Villagers; Prediction; Tilyou & Rogers. (L. H.) Billy Doss Revue; Fiske & Lloyd; Al Gamble; Summer Eve.

SIOUX CITY: ORPHEUM—Bob La Salle & Co.; Mack & Stanton; Sawyer & Eddie; Wood & Wyde; Sawing a Woman in Half. (L. H.) Cook & Vernon; Roberts & Clarke Co.; Innis Bros.; Lang & Vernon; Nathane Bros.; Sawing a Woman in Half.

SIOUX FALLS: ORPHEUM—Cook & Vernon; Helene Coline & Co.; Kenny Mason & Scholl; Roberts & Clark. (L. H.) Five Cranes; Fields & Harrington; Georgia Howard; Knapp & Cornalla.

SOUTH BEND: ORPHEUM—Baley Hoo Trio; Jean Barrios; Tom Brown's Musical Revue; Holiday & Willette; Kitner & Reaney; Sampson & Douglas. (L. H.) The Four Camerons; Infield & Noblet; The New Leader; Howard Nichols; Tyler & St. Clair; Jas. "Fat" Thompson & Co.

SPRINGFIELD: MAJESTIC—"Broke" Frazier & Peck; Kavanaugh & Everett; Petty Rest & Bro.; Wanzer & Palmer. (L. H.) Howard & Ross; Two Kawanas; Abraham Lincoln; J. C. Nugent.

ST. JOIE: ELECTRIC—Joyner & Foster; McIlyar & Hamilton. (L. H.) Harry Ellis; Patches.

TERRE HAUTE: HIPPODROME—Coley & Jaxon; Billy Gerber Revue; Marston & Manley. (L. H.) Emba & Alton; Lewis & Rogers; Evelyn Phillips & Co.; Bill Robinson.

TOPEKA: NOVELTY—Frank & Gertie Fay; Gordon & Delmar; Patches; Thomas Trio. (L. H.) Five Troubadours; Hanley & Howard; Lester & Moore; Noel Lester & Co.

TULSA: ORPHEUM—(L. H.) Eyes of Buddha; John Geiger; Roattino & Barrette.

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